

AMATEUR CINE WORLD

OCTOBER 1956 • 1s. 6d.

In This Issue

**CARRY-AROUND-WITH-YOU
TITLER**

CUTTING IN THE CAMERA

CIGAR BOX SYNC.

**SCRIPTING REDUCES FILM
WASTAGE**



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The Remote Control Unit enables recording to be carried out in a room away from the projector so that no extraneous noises appear on the track. The Unit centralises all the recording functions of mixing and modulation control.



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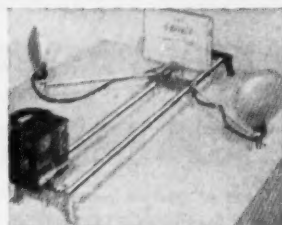
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SIMPLEX-AMPRO LTD., 167-169 WARDOUR STREET, LONDON, W.1

AND DON'T FORGET THE AMPRO "NEW EDUCATIONAL" WITH MAGNETIC SOUND PLAYBACK FACILITIES

Wallace Heaton's Notebook



MAKING YOUR OWN TITLES is simple and enjoyable with the **GNOME TITLER**. The Gnome is strongly made of stove-enamelled castings and chromium plated steel tubing. With adjustable card holder, screened lamp holders, easily positioned and calibrated steel scale. Price **£7 17 6**

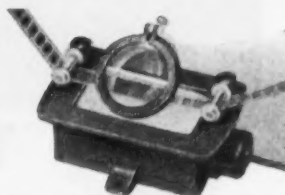
WHEN TITLING OR FILMING at close range with the Paillard Bolex H16 16mm. camera you can be certain that you are perfectly aligned and in focus if you use the Paillard rack-over parallax compensator. The compensator can be attached to a tripod, titler, or screwed to a table, and is priced at **£9 0 8**.

**WE CAN SUPPLY
← THE GOODS
ADVERTISED OPPOSITE**

LIFE WITH THE LYONS. The successful screen version of the B.B.C. show heads the list of new releases from our 16mm. Sound Film Library. Our latest catalogue may be had for 2/- post free. Write now for a copy of this catalogue by return.

THE IDEAL METHOD of aligning your camera when filming titles is to place a Zodel Titling Lamp in the camera gate together with a strip of white leader film and project an image of the gate aperture on to the title card. The camera is then fixed in position and perfect centering of your titles is certain. The Zodel Titling Lamp is so tiny that it will fit into the gate of most cameras. It operates from an ordinary 4½ volt flash-lamp battery. Price, with lead 10/-, post 6d. Obtainable only from Wallace Heaton Ltd.

COLOUR FILMS FOR SIEMENS 16mm. cameras are now available in limited quantities. These are Agfacolor daylight films (Scheiner 25°, Weston 16°) in 50ft. Siemens cassettes and are priced at **£2 3 5** each plus 9d. post. Agfacolor 16mm. films are also available on daylight loading spools priced at **£2 3 5** (post 9d.) for 50ft. and **£3 15 5** (post 9d.) for a 100ft. spool. All prices include the cost of processing.



YOUR EDITING PROBLEM SOLVED

The P.S. Inspection Viewer is an inexpensive device which is of great assistance in identifying those shots you wish to cut. It consists of an illuminated ground glass panel with magnifying lens and two guide rollers to keep the film in position under the magnifier during examination. Fits on the rewind. For all film sizes. Price **£3 0 0** post and packing 1/3.

GREAT NEWS for the 8mm. fan

The new 1957 edition of our 8mm. Film Library catalogue is now available. This bumper edition contains for the first time details of **WALT DISNEY** Cartoons in Colour and many other exciting new releases.

*Send 1/3 today for
your copy*

AN INEXPENSIVE BUT ACCURATE SPLICER is made by Eumig, manufacturers of the famous Eumig cine cameras and projectors. The instrument incorporates a device to automatically trim the film and excellent splices can be made with a minimum of effort. Two models are available: 8/16mm. and 9.5mm. Price **£2 5 0** each, post and packing 1/3.

WE HAVE THE NEW CINE-CRAFT de luxe all metal titler in stock. Suitable for use with any cine camera with improved lighting system, accurate and simple to use. Price complete with full instructions **£9 10 6** post free.

—ALSO THE NEW CINELET title letter sets. These are self-adhesive and used over and over again. The complete set consists of 102 letters in white, black, green, yellow, blue or red with backgrounds, and full instructions. The standard set 8in. x 6in. is priced at 21/- and the Major set 12in. x 9in. at 29/-, post and packing 1/- extra.

PRESGRIP CINE TITLE OUTFITS.

We have an extensive selection of the fine new cine title sets in stock, as follows:

Set A. Containing over 800 parts in three sizes with coloured backgrounds in de luxe presentation box **£9 9 0** post free.

Set B. With about 350 pieces, upper and lower case, with backgrounds, in presentation wood box **£5 3 6** post free.

Set C. Containing over 250 ½in. pieces with background in cardboard box **£2 10 6** post and packing 2/-.

Set D. A set of ½in. capital letters and background in cardboard box **£2 0 6** post and packing 2/-.

Set E. ½in. letters and numerals and background in cardboard box **£1 15 0** post and packing 2/-.

Set F. Containing ½in. letters and background in cardboard box **£1 10 0** post and packing 2/-.

For full details send for illustrated leaflet.

A HAZE FILTER is strongly recommended when filming with Kodachrome colour to improve colour rendering and definition under many light conditions. No increase in exposure is required when using a haze filter. We can supply haze filters to fit the following cameras:

G.B.-Bell & Howell Sportster, f/2.5 lens ... **£1 4 3**

G.B.-Bell & Howell Model 624, f/2.3 lens ... **£1 3 2**

G.B.-Bell & Howell Autoload, f/1.9 lens Serial ... **£1 4 3**

Filter retaining ring for Serial lens ... **13 11**

Paillard Bolex B8 or C8 ... **£1 12 0**

Filter holder for B8 or C8 lens, Standard and telephoto ... **£2 1 0**

Eumig C3 and Electric 8mm. ... **£1 1 6**

Zeiss Movikon 8 ... **£1 19 0**

Packing and postage 6d. extra.

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WALLACE

127 NEW BOND

MAYFAIR

THE CINE CAMERA

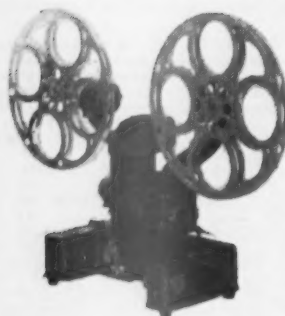
A small selection from this month's stock of used equipment. All items are expertly serviced, cameras film tested and guaranteed for one year.



Paillard H16 Series V, with 3 lenses
and case, used ... £235 0 0



Kodak Magazine 16mm., f/1.9 lens
and case, used ... £51 0 0



Bell & Howell Auditorium 16mm.,
1,000 watt lamp, 1,600ft. spool
arms, used ... £55 0 0

8mm. CAMERAS

Dekko 110, f/2.5 lens in interchangeable mount, 4 filming speeds, case...	£27 10 0
Kodak 8-60, f/1.9 focusing lens, de-luxe model with purse case...	£32 10 0
Eumig C3, f/1.9 lens with coupled exposure meter, 3 speeds, case	£47 10 0
Kodak 8-20, f/1.9 focusing lens, case	£27 10 0

9.5mm. CAMERAS

Pathescope Webo A, 50ft. magazine loading, f/1.9 focusing lens, case	£25 10 0
Pathescope H (black), with focusing f/1.9 coated lens, single shots, case	£32 10 0
Pathescope Lux, f/1.9 lens, takes standard P type chargers, case	£15 10 0
Pathescope H, latest grey model, f/2.5 lens, list £27 16 0	£22 10 0

16mm. CAMERAS

G.B.-Bell & Howell 603T Autoturret model with T.T.H. f/1.9 Serital lens, case	£98 10 0
Bell & Howell 70DA turret head, 7 speeds, critical focuser, 100ft. spool load, with 1in. f/1.9, 17mm. f/2.7, 3in. f/4 Wollensak lenses and case	£145 0 0
Magazine Kodak, f/1.9 focusing lens, 3 speeds, interchangeable lens mount, case	£51 0 0
Paillard Bolex H16 Series 5, turret head, speeds 8-64 f.p.s., 100ft. spool loading, with 1in. f/1.4 Switar, 16mm. f/2.5 Yvar, 75mm. f/2.8 Yvar Kern lenses, eye level focuser, filter slot, case	£235 0 0

8mm. PROJECTORS

Kodascope 80, 300w. lamp, stills, motor rewind, case and resistance	£17 10 0
Dekko 118A, 500w. lamp, f/1.6 lens, 400ft. spool arms, built-in resistance for 200-250v. A.C./D.C. List £45	£32 10 0

9.5mm. PROJECTORS

Specto Standard, 30v. 100w. lamp, motor rewind, built-in transformer	£28 10 0
Pathescope Son, sound, complete with speaker and case. List £78	£52 10 0

16mm. SILENT PROJECTORS

Specto 500, 500w. lamp, lamp economy switch, 800ft. spool arms, built-in resistance, case	£37 10 0
Kodascope EE, 300w. lamp, motor rewind, resistance and case	£25 0 0
Bell & Howell 57J, all gear driven, 750w. lamp, reverse, stills, motor rewind, case and resistance	£42 10 0
Bell & Howell 129D, 750w. lamp, 1,600ft. spool arms, reverse, stills, motor rewind, lamp voltmeter, case and transformer	£55 0 0

16mm. SOUND PROJECTORS

G.B.SCOPE L516, 500w. lamp, 1,600ft. spool arms, 8 watts sound, 12in. speaker, for 200/250v. A.C./D.C.	£75 0 0
Bell & Howell 601, 750w. lamp, 2,000ft. spool arms, 12 watts sound, reverse, stills, motor rewind, almost as new	£155 0 0
Bell & Howell 621, 750w. lamp, 2,000ft. spool arms, 12w. sound, reverse, stills, rewind, 12in. speaker, excellent condition	£165 0 0

CINE CAMERA LENSES

Eumigron wide angle attachment for Eumig	£13 15 0
50mm. f/1.4 Kern Switar C mount	£58 10 0
150mm. f/4 Kern Yvar C mount	£65 0 0
18cm. f/6.3 Zeiss for Movikon 16	£50 0 0
2cm. f/2.7 Zeiss for Movikon 16	£30 0 0
1.5cm. f/2.7 Zeiss for Movikon 16	£25 0 0
6in. f/4.5 B. & H. C mount	£30 0 0
4in. f/2.8 Meyer, C mount	£32 10 0
150mm. f/4.5 Schneider C mount	£20 0 0
63mm. f/2.7 Kodak coated	£35 0 0
15mm. f/2.7 Kodak wide angle	£32 10 0
4in. f/4.5 Kodak	£32 10 0
Universal turret finder for Movikon 16	£32 10 0

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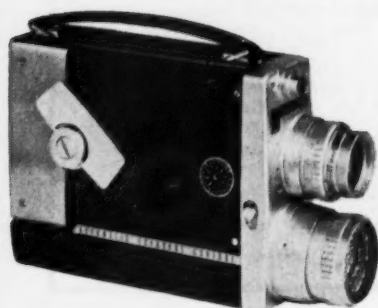
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SPECIALISTS

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THE NEW BELL & HOWELL 16mm. 200 ELECTRIC EYE MODEL THE WORLD'S FIRST AUTOMATIC MOTION PICTURE CAMERA

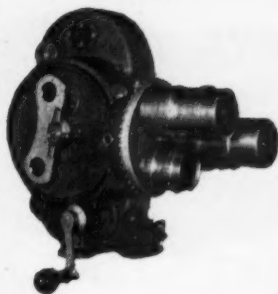
This wonderful new 16mm. camera incorporates an electric eye which automatically adjusts the lens iris. As automatically as the human eye itself, the electric eye camera analyses lighting conditions and subject and swiftly sets the lens iris to ensure perfect exposures. Whenever the control button is pressed, the electric eye evaluates the light illuminating each scene, transmitting this information to a miniature electric motor which adjusts the lens. Should lighting conditions change while a film is being taken the electric eye camera adjusts itself to meet the change. The 200EE camera uses standard Kodak 50ft. magazine load films and is provided with five filming speeds, 16, 24, 32, 48 and 64 f.p.s. The coated 20mm. f/1.9 lens has a focusing mount. The price including a case to hold the camera with films and accessories is £231. Wide angle and telephoto attachments will be available. Expected to be available from the end of September.

THE NEW 16mm. BELL & HOWELL 70DR

Latest in the 70 range of precision cameras, the DR has every feature needed for professional quality 16mm. films. The three lens turret is coupled to the viewfinder turret for automatic selection for the right viewfinder. Seven operating speeds; 22ft. film run; critical focuser and removable hand crank. The 70DR takes 50ft. or 100ft. spool loading films. Price with f/1.9 T.T.H. lens £231 0 0 Leather outfit case £12 12 0

ADDITIONAL T.T.H. LENSES

.7in. f/2.5 wide angle Taval	£25 0 5	2.8in. f/2.8 Telekinic	£37 10 7
2in. f/3.5 Telekinic	£27 16 0	4in. f/4 Telekinic	£41 14 0
2in. f/2 Telekinic	£33 7 2	6in. f/4.5 Telekinic	£54 4 0

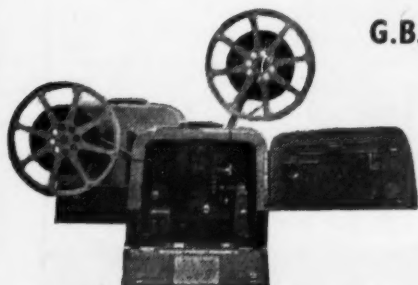


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16mm. SOUND PROJECTORS

WE HAVE A FULL RANGE OF MODELS IN STOCK AND EXCELLENT DEMONSTRATION FACILITIES IN OUR THIRTY-FOOT THEATRE.

Model 626, A.C./D.C., with 10 inch speaker	£205 0 0
Model 622, with 12in. speaker and transformer	£252 0 0
Model 630D optical/magnetic, with 12in. speaker and transformer	£355 0 0



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Jack Barton's Meccano Masterpiece. 1950 Ten Best. 2nd Prize U.N.I.C.A. 350ft. Silent 16mm. and 8mm. (175ft.) Col. and B/W. Prices as per THE GRASS-HOPPER GROUP'S celebrated film

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"Stupendous Cartoon Effort"—I.A.C.
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16mm. Col. 100ft. £6 B/W £1.15 8mm. Col. 50ft. £3 B/W £1.1

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500 watt Projection covering all silent cine requirements

8mm. £39 15 0	Dual Projection
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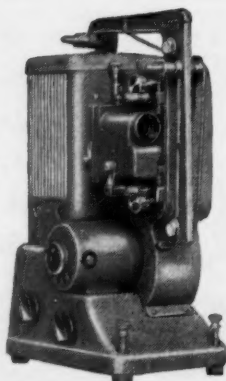
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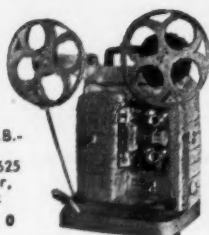
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47 BERKELEY STREET

PICCADILLY, LONDON, W.1

(GRO. 2691/2102)

LOOK! A COMPLETE CINE

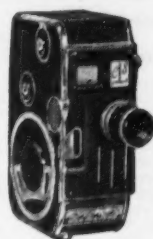
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£65.4.7**8mm. G.B.-
Bell &
Howell
model 624
camera
£30 4 78mm. G.B.-
Bell &
Howell 625
projector,
500 watt
£35 0 0

SECOND-HAND CAMERAS

16mm. Mag. Cine Kodak with f/1.9 lens	£42 10 0
16mm. Mag. Cine Kodak with f/1.9 lens and case	£45 0 0
8mm. Cine Kodak Eight, model 25, f/2.7 lens	£21 10 0
16mm. Cine Kodak, model E, f/3.5	£22 10 0
8mm. Reliant, f/2.8, 4 speed and case	£32 10 0
9.5mm. Pathscope H, f/2.5	£18 10 0
9.5mm. Pathe H, f/2.5	£19 19 0
9.5mm. Pathe Pat camera	£9 9 0
9.5mm. Pathe Pat, Black model	£8 8 0

NEW LENSES

1 1/2 in. f/4 Dallmeyer Popular 8mm.	£12 15 9
1 in. f/1.9 Taylor Hobson for 16mm. camera	£24 0 0
36mm. f/2.8 Tele Yvar for Bolex B8	£34 15 0
1 in. f/1.9 coated Dallmeyer for Viceroy	£16 16 10
3 in. f/3.5 coated Dallmeyer for Sportster	£22 11 6
1 1/2 in. f/1.9 coated Dallmeyer for Viceroy	£18 4 5
1 1/2 in. f/1.9 coated Dallmeyer for Bolex L8	£18 4 5

G.B.-Bell &
Howell
Sportster
camera,
with T.T.H.
f/2.5 fixed
focus lens
£45 17 5Paillard
Bolex C8
with focus-
ing f/2.5 lens
£58 7 7

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16mm. 601 G.B.-B. & H. projector and speaker	£160 0 0
16mm. Ampro Premier 20 sound projector with two speakers	£150 0 0
8mm. 200w. Kodascope De-Juir	£23 10 0
16mm. Kodascope C100w. projector	£12 10 0

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8mm.—16mm.

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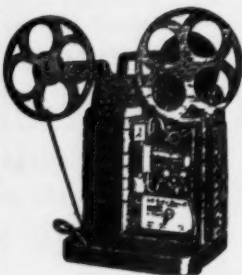
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CINE ENTHUSIASTS IN LIVERPOOL AND THOSE PASSING THROUGH ARE ASSURED OF THE FINEST SERVICE IN SUPPORT OF THEIR INTERESTS AT THESE TWO DOLLOND CINE BRANCHES



G.B.-BELL & HOWELL 624 8mm. CINE CAMERA
Another 8mm. cine camera from that household name in quality cine apparatus, featuring all that is admired in the famous G.B.-Bell & Howell products. Features include: Calculator dial that automatically sets the lens aperture; extra large viewfinder window; lock-run and single shot release button; 10mm. f/2.3 lens; constant single speed shutter; 25ft. spool loading double run film is used. The model 624 camera costs ... £30 4 7

G.B.-BELL & HOWELL 625 8mm. CINE PROJECTOR
Designed and produced as a companion instrument to the 624 camera, these two are indeed made for each other! The keynote of this projector is simplicity of operation. Featuring 500 watt illumination; f/1.6 highly corrected projection lens; plugs directly into A.C. mains; 400ft. spool capacity; full adjustments and controls. The model 625 projector, with 500 watt lamp, is ... £35 0 0



A SELECTION OF NEW 8mm. CINE CAMERAS

G.B.-Bell & Howell 605 Sportster, built-in exposure guide, 12.5mm. f/2.5 fixed focus lens, variable speeds ... £45 17 5
G.B.-Bell & Howell 605TA Viceroy, 3 lens turret model, 12.5mm. f/2.5 fixed focus lens ... £42 0 7
Paillard B8, twin lens turret model, 13mm. f/1.9 Yvar ... £90 7 0
Paillard C8, 12.5mm. f/2.5 fixed focus lens, complete with leather zip pouch case ... £54 11 1
Eumig Electric, 12.5mm. f/2.8 ctd. Eumon ... £33 7 2
Eumig C3, built-in exposure meter, variable speeds, 13mm. f/1.9 ctd. Eumon ... £75 1 2

Kodak Brownie, f/2.7 coated fixed focus lens ... £23 12 7

Also a full selection of 16mm. cine cameras.

We stock a wide selection of 8mm. cine projectors by G.B.-Bell & Howell, Paillard Bolex, Specto, Eumig and Dekko, etc. as well as 16mm. models.

See the latest cine exposure meters and accessories.

Please ask for our Free 72-page Cine Catalogue.

All apparatus over £10 in price is available on Easy Payment Terms. Our terms are based on a deposit of 15% for 6 or 8 months and 50% deposit for 12 to 24 months.

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SCREENMASTER 606H

An 8mm. Mains Model



606H is made to the usual and now well known precision standards. This instrument assures the finest 8mm. projection. The lamp is 500 watt pre-set operated direct on 200-250v. A.C./D.C. current. The lamp switch is independent of motor switch. 400ft. spool arms, gear driven, rapid motor rewind, 1in. f/1.6 coated lens.

£57 0 0

CINE CAMERAS

8mm. Agfa Movex, f/2.5 lens, case ... £15 15 0
8mm. G.B.-Bell & Howell Viceroy, f/1.4 Ivtol, critical focuser, case ... £69 10 0
9.5mm. Pathe H, f/2.5 lens, case ... £18 0 0
16mm. Cine Kodak Magazine, f/1.9 lens, W. angle lens, 3in. tele lens, case ... £95 0 0
16mm. Cine Kodak Magazine, f/1.9 lens, case ... £42 10 0
16mm. G.I.C., f/1.9 Berthlot, case ... £32 0 0

CINE ACCESSORIES

16mm. f/1.5 wide angle Meyer lens, for 16mm. camera ... £15 0 0
1in. f/1.5 Dallmeyer, for 16mm. camera ... £10 10 0
3in. Dallmeyer projection lens, for 8mm. Specto ... £2 15 0
16mm. Haynorette film editor, as new ... £10 10 0
Paillard Stereo Outfit, complete, as new ... £55 0 0
Bolsay cine fader ... £7 7 0
Ising Rotax cine tripod, pan and tilt head ... £15 0 0

MANCHESTER

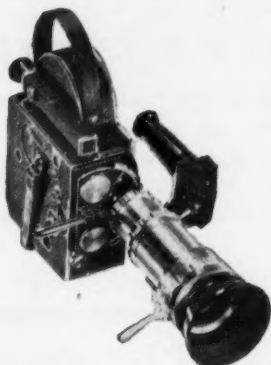
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photographic service



The Pan-Cinor "70" Zoom Lens For Paillard H16

- Reflex Viewfinder, which provides direct viewing through the lens during filming and whilst you change the focal length.
- 17.5mm. to 70mm. is the range of focal lengths which may be altered during filming, whilst you are viewing through the lens.
- Full aperture is $f/2.4$. As the focal length is altered the aperture is automatically adjusted to maintain the effective aperture you have selected.
- Distances are scaled in feet and metres.
- Smooth-action push-pull lever beneath the lens makes the change of focal length absolutely smooth and free from any vibration. A small scale indicates the focal length in use.
- Type 'C' mount makes it available for many other cine cameras.
- Complete with lens hood and adaptor ring for filters and close-up lenses.

£208 10 0

Prices of 16mm. Paillard H16 cine cameras (without zoom lens) complete with one normal lens are as follows:

Paillard H16, 25mm. $f/1.4$ Switar ... £221 0 2
Paillard H16, 25mm. $f/1.9$ Pizar ... £180 14 0

We stock a full range of other lenses and accessories for Paillard cameras.

15% DEPOSIT = £30 1 6 with six monthly payments of £29 10 6 or eight at £22 7 6.

50% DEPOSIT = £104 5 0 with 12 monthly payments of £9 6 9 or 18 at £6 7 5 or 24 at £4 19 11.

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or 8 MONTHS and 50% for 12 to 24
MONTHS

The Paillard B8 Camera



This camera features seven speeds; the variable viewfinder makes use of the zoom principle for setting appropriate viewfinder for 12.5, 25 and 36mm. focal lengths. The footage indicator is much more easily seen being now beneath the viewfinder window. The shutter release has been improved in design for easier operation, with safety lock and lock-run positions.

The B8 is complete with $f/1.9$ Yvar coated and in focusing mount with cable release

£90 7 0

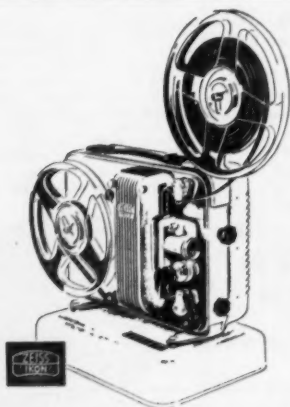
Zeiss 8mm. Movilux 8

A LUXURY PRECISION PORTABLE PROJECTOR

Introduced to this country less than three months ago, the value and appeal of this projector is already widely known and appreciated and has caused great interest among British 8mm. users. The illustration shows the projector in working position standing on part of its own case with the 400ft. reels in position. When closed this projector case measures only $11\frac{1}{2} \times 8\frac{1}{2} \times 6\frac{1}{2}$ inches, it is entirely self-contained. It carries everything, the spools, lamp, flex, etc. The weight is only eleven pounds. For A.C. current only (200-240 volts); 22mm. $f/1.5$ Certar projection lens. Special silent-running motor, power or hand rewinding; 300 watt lamp; film speeds 16, 18, and 24 frames per sec.

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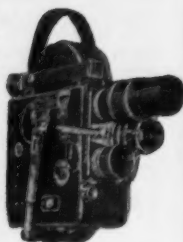
H16

PAILLARD BOLEX H16. Latest Filterslot Model. This camera has had less than a dozen films passed through it. The outfit consists of—Camera, 25mm. f/1.4 coated Sumitar, 16mm. f/2.8 Yvar, 75mm. f/2.8 coated Yvar. Eye-level focuser. Octameter viewfinder. Set of five filters. Complete in de-luxe leather outfit case £282 10 0

PAILLARD BOLEX H16. This model has been converted to the very latest filterslot, and is indistinguishable from new. Fitted with 25mm. f/1.5 coated Sumitar, 15mm. f/2.8 coated Yvar, 75mm. f/2.8 coated Yvar. Eye-level focuser, complete in de-luxe outfit case £212 10 0

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16mm. Bell & Howell Model 121, magazine load, f/1.8 Cooke lens... £35 10 0
16mm. Kodak BB Junior, f/1.9 lens £37 10 0
16mm. Bell & Howell Autoload, magazine, f/1.9 T.T.H. lens ... £75 0 0

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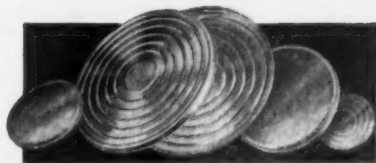


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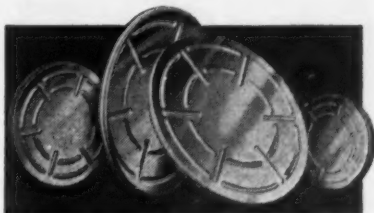
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100ft.	2/6	—	—	100ft.	2/9	1/-	—
200ft.	3/3	1/9	—	200ft.	3/3	1/9	—
400ft.	4/3	2/3	—	400ft.	4/3	2/3	4/-
9.5mm.				800ft.	10/-	4/9	8/6
30ft.	1/9	—	—	1,600ft.	18/6	11/-	14/-
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400ft.	4/3	2/3	—				
800ft.	10/-	—	—				



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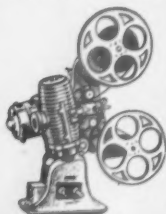
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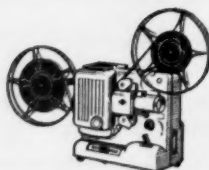
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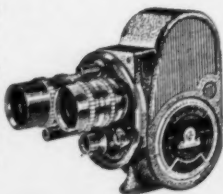
Deposit Secures Delivery	Cash Price	Deposit	8 Months	Deposit	15 M'ths
8mm. CAMERAS & LENSES	£ s. d.	s. d.	s. d.	£ s. d.	s. d.
Kodak Brownie, f/2.7	23 12 7	45 0	56 2	11 16 7	17 9
G.B.-Bell & Howell 624	30 4 7	60 0	71 6	15 2 7	22 8
Telephoto attachment	10 15 2	20 0	25 7	—	—
G.B.-Bell & Howell 605 Sportster, f/1.7	62 11 0	125 0	147 9	31 6 0	46 10
G.B.-Bell & Howell 605 Sportster, f/2.5	45 17 5	90 0	108 7	22 19 5	34 4
1½in. f/1.9 Serital	26 8 2	55 0	62 1	13 4 2	19 10
6.5mm. f/1.75 Taytal, with view- finder	25 0 5	50 0	59 1	12 10 5	18 10
G.B.-Bell & Howell 605TA Vice- roy, f/2.5	62 0 7	125 0	146 6	31 0 7	46 6
1½in. f/1.9 Serital, with viewfinder	28 9 10	55 0	67 7	14 4 10	21 5
6.5mm. f/1.75 Taytal, with view- finder	27 2 1	55 0	63 11	13 11 1	20 3
Paillard Bolex Model C8, f/2.5 Yvar	58 7 7	115 0	138 2	29 4 7	43 9
Paillard Bolex Model B8, f/2.5 Yvar	72 5 7	145 0	170 9	36 3 7	54 2
Paillard Bolex Model B8, f/1.9 Yvar	90 7 0	180 0	213 7	45 4 0	67 8
36mm. f/2.8 Yvar	34 15 0	70 0	82 0	17 8 0	26 1
Eumig Electric, f/2.8	33 7 2	65 0	79 0	16 14 2	25 0
Eumig Model C3, f/1.9, coupled exposure meter	75 1 2	150 0	177 4	37 11 2	55 0
Zeiss Movikon, f/1.9	56 16 4	115 0	134 0	28 8 4	42 7



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G.B.-Bell & Howell SPORTSTER BRITISH - made 8mm. camera of great versatility. f/2.5 lens. Price £45 17 5. Deposit 90/- and 8 p'ments of 108/7.



<i>Deposit Secures Delivery</i>	<i>Cash Price</i>	<i>Deposit</i>	<i>8 Months</i>	<i>Deposit</i>	<i>15 M'ths</i>
16mm. CAMERAS	£ s. d.	s. d.	s. d.	£ s. d.	s. d.
G.B.-Bell & Howell Autoload Standard 603	93 16 6	190 0	216 0	46 18 6	70 4
G.B.-Bell & Howell Autoload Turret 603T	111 17 11	220 0	265 0	55 19 11	83 10
8mm. PROJECTORS					
G.B.-Bell & Howell 625 ...	35 0 0	70 0	82 8	17 10 0	26 3
G.B.-Bell & Howell 606 ...	57 0 0	115 0	134 6	28 10 0	42 9
Paillard Bolex M8R	68 0 0	135 0	160 9	34 0 0	51 0
Kodascope Eight-500	45 0 0	90 0	106 4	22 10 0	33 9
Eumig Model P8	32 0 0	65 0	75 6	16 0 0	24 0
Eumig Model P26	59 10 0	120 0	140 5	29 15 0	44 8
Specto 8mm. Popular	33 0 0	65 0	78 3	16 10 0	24 9
EDITORS					
Moviscop 8mm. viewer	38 10 0	75 0	91 3	19 5 0	28 11
Murray 8mm. viewer	15 15 0	30 0	37 5	—	—
SCREENS					
Raybright 30 x 22in., beaded ...	3 0 0	5 0	7 6	—	—
Raybright 40 x 30in., white ...	3 6 0	5 0	8 3	—	—
Raybright 40 x 30in., beaded ...	4 10 9	10 0	10 9	—	—
Huntsman 40 x 30in., white ...	7 0 0	15 0	16 5	—	—
Huntsman 40 x 30in., beaded ...	8 2 6	15 0	19 5	—	—
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Elizabethan	54 12 0	110 0	128 11	27 6 0	40 11

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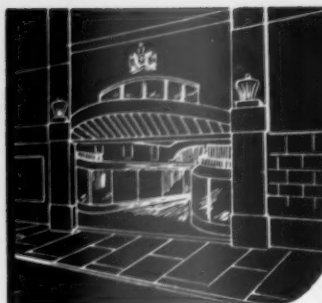
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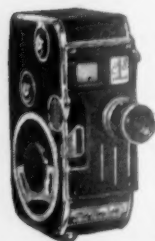
Acknowledged throughout the world by both professional and amateur movie makers as one of the finest 16mm. cameras. The Paillard Bolex H16 camera made by Swiss craftsmen and incorporating the following features: 50ft. or 100ft. spool loading film—turret head accommodating 3 lenses—automatic film loading—variable speeds 8, 16, 24, 32, 64 f.p.s.—timed or instantaneous single shots—direct focusing through lens—footage and frame counters—back wind—filter slot enabling one filter to be used for all lenses. The Paillard H16 can be supplied as follows:

Body only	...	...	...	...	...	...	...	£162 12 7
Body fitted with 1in. f/1.9	...	...	...	...	...	...	...	£180 14 0
Body fitted with 1in. f/1.5	...	...	...	...	...	...	...	£201 11 0
Body fitted with 1in. f/1.4	...	...	...	...	...	...	...	£221 0 2

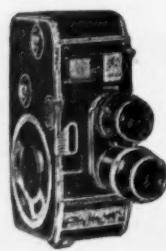
See other lenses and accessories listed below.

PAILLARD BOLEX H16 ACCESSORIES

Switar 10mm. f/1.6 lens	£87 11 4	Surefire grip	£7 9 5
Yvar 16mm. f/2.8 lens	£29 3 9	Pistol grip	£7 5 11
Switar 16mm. f/1.8 lens	£45 17 5	Rack over parallax compensator	£9 0 8
Switar 50mm. f/1.4 lens	£72 5 7	18in. cable release	£2 4 6
Yvar 75mm. f/2.8 lens	£50 0 9	40in. cable release	£2 18 4
Yvar 100mm. f/3.3 lens	£54 4 2	Electric motor, A.C./D.C.	£41 17 4
Yvar 150mm. f/4 lens	£75 1 2	Turret handle	£3 2 6
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De luxe leather carrying case	£13 18 0	Adapter for using Leica lenses on H16	£4 5 10



Like their bigger brother above, both the Paillard C8 and B8 are precision made instruments. The B8 has a turret head accommodating two lenses. Otherwise specifications are as follows: Double-8 spool loading—7 governor controlled variable speeds—single shots—automatic footage indicator—brief or continuous run—provision for cable release—zoom type optical finder for 12.5mm., 25mm. and 36mm. lenses—standard lens focusing from 9in. to infinity. Prices are as follows:



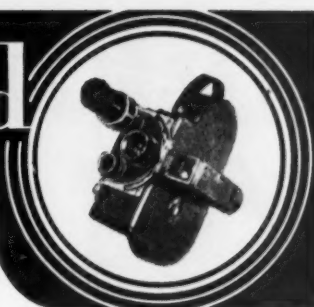
C8

Fitted with focusing f/2.5	£58 7 7
Fitted with focusing f/1.9	£76 9 0
Fitted with focusing f/1.5	£108 8 5

B8

Fitted with focusing f/2.5	£72 5 7
Fitted with focusing f/1.9	£90 7 0
Fitted with focusing f/1.5	£122 6 5
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36mm. telephoto	£34 15 0

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CAMERAS					
8mm. Bell & Howell 624, f/2.3 lens ...	30 4 7	4 10 0	15 2 7		
8mm. Bell & Howell Sportster, f/2.5 lens ...	45 17 5	6 17 5	23 0 0		
8mm. Bell & Howell Sportster, f/1.7 lens ...	62 11 0	9 11 0	31 10 0		
8mm. Bell & Howell Viceroy, f/2.5 lens ...	62 0 7	9 0 7	31 0 7		
8mm. Bell & Howell Viceroy, f/1.7 lens ...	78 14 2	11 14 2	39 10 0		
8mm. Eumig Electric, f/2.8 lens ...	33 7 2	5 0 0	16 15 0		
8mm. Eumig C3, with P.E.C., f/1.9 lens ...	75 1 2	11 1 2	37 10 0		
8mm. Paillard Bolex C8, f/2.5 lens ...	58 7 7	8 10 0	29 7 7		
8mm. Paillard Bolex C8, f/1.9 lens ...	76 9 0	11 9 0	38 10 0		
8mm. Paillard Bolex B8, f/2.5 lens ...	72 5 7	10 10 0	36 5 7		
8mm. Paillard Bolex B8, f/1.9 lens ...	90 7 0	13 10 0	45 7 0		
8mm. Zeiss Movikon 8, f/1.9 lens ...	56 16 4	8 16 4	28 10 0		
8mm. Nizo Heliomatic 1/2 in. f/1.9 and 1 1/2 in. f/2.8 lenses ...	149 12 4	22 5 0	75 0 0		
PROJECTORS					
8mm. Eumig P8 projector, 100w. ...	32 0 0	5 0 0	16 0 0		
8mm. Eumig P26 projector, 500w. ...	61 7 4	9 7 4	30 15 0		
8mm. Bell & Howell 625, 500w. ...	35 0 0	5 5 0	17 10 0		
8mm. Bell & Howell 606H, 500w. ...	57 0 0	8 10 0	28 10 0		
8mm. Specto Popular, 500w. ...	33 0 0	5 0 0	16 10 0		
8mm. Specto Standard, 500w. ...	39 15 0	6 0 0	20 0 0		
8mm. Kodascope, 500w. ...	41 17 6	6 17 6	21 0 0		
8mm. Astor, 500w. ...	37 10 0	5 10 0	19 0 0		
8mm. Paillard Bolex M8R, 500w. ...	68 0 0	10 10 0	34 0 0		
8mm. Noris, 500w. ...	31 19 0	4 10 0	16 0 0		
All prices include lamp.					
LENSES					
6.5mm. f/1.75 T.T.H., for Sportster or Viceroy ...	25 0 5	3 15 5	12 10 5		
12.5mm. f/1.7 T.T.H., for Sportster or Viceroy ...	25 0 5	3 15 5	12 10 5		
1 in. f/1.9 T.T.H., for Sportster or Viceroy ...	25 0 5	3 15 5	12 10 5		
1 1/2 in. f/1.9 T.T.H., for Sportster or Viceroy ...	26 8 2	3 18 2	13 4 1		
2 in. f/3.5 T.T.H., for Viceroy only ...	27 16 0	4 5 0	13 18 0		
5.5mm. f/2 Pizar, for Paillard B8 or C8 ...	47 1 8	7 1 8	23 11 0		
5.5mm. f/1.8 Switar, for Paillard B8 or C8 ...	58 7 7	8 7 7	29 5 0		
25mm. f/2.5 Yvar, for Paillard B8 or C8 ...	32 13 3	5 0 0	16 7 0		
36mm. f/2.8 Yvar, for Paillard B8 or C8 ...	34 15 0	5 10 0	17 10 0		
2 1/2 x telephoto attachment for Bell & Howell 624 ...	10 15 0	2 5 0	—		
Telephoto attachment Eumakro for Eumig C3 ...	16 13 7	2 10 0	—		
Wide angle attachment Eumakro for Eumig C3 ...	18 15 3	2 15 3	—		
Tele attachment for Movikon 8 Movitelar ...	34 9 6	5 10 0	17 5 0		
Wide angle attachment for Movikon 8 Movigonar ...	34 9 6	5 10 0	17 5 0		

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Eumig C3, f/2.7 ...	£36 0 0	Specto Dual 500w., 9.5/16mm. ...	£42 10 0
Kodak model 60, f/1.9 ...	£37 10 0		
G.I.C., f/2.5, with wide angle and tele attachment ...	£42 0 0	LENSES	
Zeiss Movikon, f/1.9, with case ...	£49 10 0	3in. f/4.5, for Kodak Mag. camera ...	£25 0 0
Paillard Bolex H8, 3 lenses and case ...	£120 0 0	4in. f/2.7, for Kodak Mag. camera ...	£42 10 0
16mm. CAMERAS		1 1/2 in. f/2.8 Rodenstock, for Paillard 8mm. ...	£22 10 0
Cine Kodak Special, 4 lenses ...	£295 0 0	7.5cm. f/4 coupled, for Zeiss Movikon ...	£32 10 0
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Zeiss Kinox N 16mm., 500w., fitted case ...	£37 10 0
Specto 500 9.5/16mm., 1 1/2 in. lens, wood case	£48 10 0
Kodascope de-luxe 8mm., 200w., walnut case	£18 10 0
Paillard G916, 500w., transformer and case	£38 10 0
Pathe Gem, 9.5mm., 12v. 100w., as new ...	£21 0 0
Dekko 9.5mm., 50w. lamp, motor drive ...	£9 9 0

★ PRELIMINARY ANNOUNCEMENT ★

30th and 31st October. The A.C.W. Ten Best 1955,
in the Civic Theatre, Nelson.

On 30th October admission will be by ticket only.
Tickets free on application to Hayhurst's Northern
Camera Exchange Ltd. Please enclose s.a.c.

Dekko 9.5mm. de-luxe, f/2.5 T.T.H., case ...	£18 10 0
Pathe H 9.5mm., f/2.5 Noc., L. case ...	£16 0 0
G.B.-B. & H. 605 Sportster, f/2.5, case, as new	£34 10 0
Coronet 9.5mm., f/3.9 anastigmat, good condition ...	£6 6 0
Cine Kodak 8-25, f/2.7 anast., good cond. ...	£22 10 0
Movikon K 16mm. mag., f/2.7 Tessar, 4 spds.	£63 10 0

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NORTHERN CAMERA EXCHANGE LTD.
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● METEOR FILM SERVICES ●

We offer to all Owners of PAX, VOX, and
SON, 9.5mm. Sound Projectors a first class
Library of Titles specially selected for their
entertainment value and good sound at
week-end rentals from 2/6 per reel, together
with a good selection of 9.5mm. Silent Classics,
all with SB titles added, and many Walton
9.5mm. Colour Films. Stamp for Catalogue.

Silent films hired to sprocket fed machines only

Selection New and Used Equipment

8mm. Specto 88 camera, f/1.9 ...	£45 3 0
8mm. Specto, 500w. projector ...	£39 15 0
8mm. Zeiss Movilux projector ...	£61 4 0
9.5mm. Son Mk. II, excellent ...	£55 0 0
16mm. Danson 540, makers overhaul ...	£79 10 0

Part Exchanges

Easy Terms

IMPRESARIO TR/150 Tape Recorder

A superb new Hi-Fi portable model. 3 operating
speeds, 7in. spools. Complete with tape and crystal
mike. Price 54 gns. Credit Sale Terms. First
payment £6 14 0 and 8 further monthly payments
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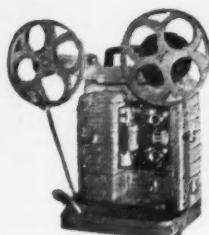
8mm. LIBRARY

Yes of the same high standard as our well-known 9.5mm.
Sound Library. Many unusual titles. Low Hire Rates.

12 Central Road, Worcester Park, Surrey
Tel. Derwent 2171 Open all day Saturday

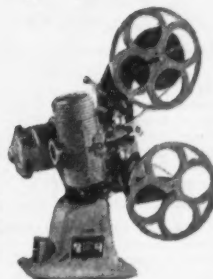
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The Largest Suppliers of 8mm. Equipment in the North



**G.B.-Bell & Howell
625 8mm.**
500w. lamp, 400ft. spool
arms. Easy controls—
silent running. A
delightful instrument at
only ... **£35 0 0**
or 9 equal payments of
£3/8

**G.B.-Bell & Howell
606H 8mm.**
Operating directly from the
mains with high voltage
motor and lamp. Independ-
ent lamp switch. All-
geared drive—still picture
device. Silent running
... **£57 0 0**
Suggested dep. **£6 19 2**

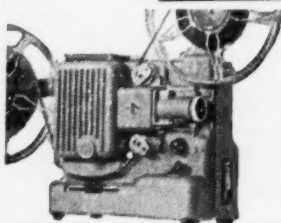


**G.B.-Bell & Howell
Sportster 8mm.**
Variable speeds. Built-in
exposure guide. Inter-
changeable lens mount.
With f/1.7 lens **£62 11 0**
Suggested deposit **£10 0 0**
Balance over 8 months.

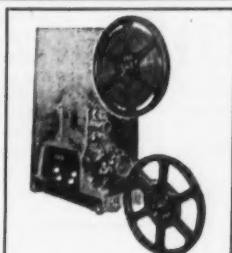
**G.B.-Bell & Howell
Viceroy 8mm.**
Tri-lens turret head, visual
focusing, variable speeds.
f/2.5 coated T.H. lens
... **£62 0 7**
Suggested deposit **£9 10 0**
Balance over 8 months.

**Eumig 8mm.
Electric**
Continuous run or single
frame. f/2.8 Eumon coated
lens. Exposure guide. No
winding ... **£33 7 2**
Suggested deposit ... **7/9**

Miller 8mm.
A British made 8mm.
camera with f/2.5 coated
interchangeable lens. 5
speeds. Double run. Single
picture device... **£31 5 6**
Suggested deposit ... **7/9**

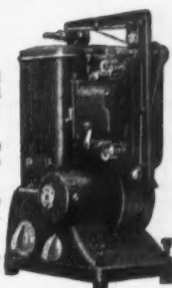


Eumig P8 8mm. Projector
Small compact silent running 8mm.
projector. Large bright picture
from 12v. 100w. lamp. 400ft. spool
arms ... **£32 0 0**
Suggested deposit ... **7/6**
Balance in 8 equal monthly payments.



**Amprosound
Educational Projector**
Amazing value in 16mm.
sound projectors. With
750w. lamp. 2,000ft. spool
capacity. Provision for
magnetic recording and
playback. Power rewind.
Superb sound reproduction.
... **£166 10 0** complete
Extended Terms arranged

**New Specto 500
Projector**
500w., 800/900ft. spool
arms. Variable speed
control. Mains voltage.
8mm.
Popular ... **£33 0 0**
or deposit ... **78/10**
8mm.
Standard ... **£39 15 0**
or deposit ... **95/-**
9.5mm.
Model ... **£48 10 0**
or deposit ... **115/10**



KODAK Eight-500 8mm.
Kodak's latest and best. Fitted with
500w. lamp. 400ft. spool arms. f/1.6
lens. Motor rewind. For A.C./D.C.
supplies. Self-contained unit in
case. **£41 17 0** or suggested dep. **£5**

Specto Dual Projectors
8/16mm. Model, 500w. with 2in. lens
£60 0 0 or deposit ... **£9 0 0**
9.5/16mm. Model, 500w. with 2in. lens
£56 0 0 or deposit ... **£8 18 0**

Paillard Bolex M8R 8mm.
Fitted with 500w. lamp. 400ft. spool arms. Power
and hand operated rewind. 110/250v. A.C./D.C.
operation. Very silent running ... **£68 0 0**
or deposit ... **£10 10 0**

SOUND BARGAINS!
G.B.-Bell & Howell Model 630D optical/
magnetic projector. For single and double
perf. film. Full, edge and half stripe. With
loudspeaker and trans. As new ... **£279 10 0**
GeBescope L516 sound/silent. Loudspkr.
and trans. Excellent condition ... **£69 10 0**
G.B.-Bell & Howell Model 621 complete
with loudspeaker and trans. Good cond. **£149 10 0**
G.B.-Bell & Howell Model 601 complete
with loudspeaker and trans. Very good
order ... **£135 10 0**

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To John Saville & Sons, Goodramgate, York.

Please send details of.....
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MOUNTVIEW 5241/2

USED SILENT 16mm. PROJECTORS

16mm. 750w. Ampro, stills, reverse	£35	0	0
16mm. Movector Agla	£20	0	0
16mm. Ensign, 500w., stills, reverse	£20	0	0
16mm. Kodascope, model EE	£18	0	0
16mm. Specto, 100w.	£20	0	0
16mm. Pathe Gem	£20	0	0
16mm. Kodascope C, 100w.	£11	0	0

16mm. USED SOUND PROJECTORS, 750w.

16mm. sound/silent Victor Greyline	£95	0	0
16mm. sound/silent B.T.H. 301	£90	0	0
16mm. Bell Howell Utility S/S	£92	0	0
16mm. Debie D16 S/S	£95	0	0
16mm. Premier 20 Ampro...	£100	0	0
16mm. Bell Howell Marshall	£45	0	0

9.5mm. SILENT PROJECTORS

9.5mm. Dekko	£35	0	0
9.5mm. Pathe Ace, mint	£5	10	0
9.5mm. Pathe Lux	£12	15	0

9.5mm. SOUND PROJECTORS

9.5mm. Pathe Vox	£40	0	0
9.5mm. Super Vox	£45	0	0
9.5mm. Pathe Son	£45	0	0
Specto, 100w. fitted 900ft. arms and Scanrite sound head (no amp. or speaker)	£30	0	0

MISCELLANEOUS

Pathe 8mm. film menders, new	5/9	each.
Mains variable resistances AC/DC for 100w.		
110v. lamps	20/-	each.
Carrying cases for Ampro projectors	£3	0 0
16mm. 1in. lenses for L516	£3	0 0
2 1/2in. L516 lenses	£4	0 0
1 1/2in. lenses for B.T.H. S.R.B. and L516	£3	5 0
1 1/2in. Ampro lenses	£3	17 6
3in. L516 lenses	£3	10 0
9.5mm. Pathoscope Aurator, mint...	£45	0 0
8mm. Scophony-Baird Tape Recorder, Sound Master	£35	0 0
50ft. Reversal 16mm., Fast Pan	10/-	per roll
New Kodak 50ft. magazines	7/6	
Small plush lined leather cases, 3 x 1 1/2 x 1in., new, suitable for filters	3/6	each.
Rotary Convertors, 110v. D.C. in, 110v. A.C. out	£3	0 0
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The Complete Projectionist, 325 pages with illustrations	5/-	
Empty 50ft. Siemens magazines	25/-	

NEW PROJECTION LAMPS AT REDUCED PRICES

Oram, Mazda, Siemens, Philips, Atlas.
230v. 100w., 10/-; 300w. 110v. Prefocus for B.T.H. or Kodak 16mm., 15/-; 750w. 100v. for L516, 30/-; 750w. 110v. Prefocus for Victor, Ampro, Carpenter, B.T.H., etc., 27/6 each; 1,000w. 110v. Prefocus, 32/6; 1,000w. 110v. Bell Howell, 32/6; 500w. 110v. Special Cap for Bell Howell, 27/6 each; 750w. 100v. lamps for Debie, B.I.F., Pathe 16mm., 27/6 each; 1,000w. 110v. lamps G.E.S. for 35mm. G.B.N., or 230v. Simplex Kaleas machines, 19/6 each; 750w. 115v. Bell Howell, 30/-; 250w. 50v. Prefocus 15/-; 110v. 250w. ES, 15/-; 20v. 10w. for Pathe Home Movie, 3/6; other lamps in stock. Prefocus Lamp Holders, 7/6; ES Holders, 2/6; GES Holders, 5/-; 500w. 110v. Prefocus, 27/6; 100w. 12v. P.F., 7/6; 230v. 250w. Prefocus, 15/-; 500w. 110v. for L516, 27/6.

Photo Electric Cells for B.T.H. S.R.B., Victor, Bell Howell, R.C.A., etc., 30/- each. Exciter lamps in stock; various machines. L516 P.E. cell, £2 each.

SPECIAL OFFER

16mm. steel spools and cans. New. In maker's wrapping. At less than half list price.
1,600ft. spool with container ... 15/- post 1/6
800ft. ditto ... 5/- post 1/3
400ft. ditto ... 3/- post 1/-
New 1,600ft. 16mm. Debie aluminium spools only ... 8/- post 1/-
S/H 1,600ft. spools with containers ... 10/- each post 2/-
800ft. ditto ... 3 for 12/- post 3/-
400ft. ditto ... 3 for 6/- post 2/-
400ft. Fibre Transit Cases, new, 16mm. ... 2/6 post 6d.
800ft. 2-way Fibre Transit Cases, new ... 3/6 post 1/-
1,600ft. 2-way Fibre Transit Cases, new ... 8/-
New British Acoustics non sync. gram units. Gerrard A.C. 200-250v. silent induction motor, 12in. turntable, volume control. Gerrard Pick-up. In steel black crackle finished carrying case with locks and keys £4 10 0 (carriage 5/-) Not suitable for L.P. records.

SCREENS

9ft. x 12ft. white portable screens. Ideal for Schools, Halls, Clubs, etc. Complete with screen frames, guy lines, adjustable for height. Screen material made of best quality non-crease cloth complete with fixing tapes. Complete in black metal transit case with leather binding straps all new and unused. Size when folded 5ft. x 5in. x 6in. Limited quantity only. Our price £8 each, carr. 6/-. List price £26.
Tru-white or brilliant silver. Complete with side stretchers, feet and carrying case. Really sturdy models, easily erected.
8ft. x 6ft., £13 10s. 6ft. x 6ft., £9. 6ft. x 4ft. 6in., £7 10s. 5ft. x 5ft., £6 10s. 4ft. x 3ft., £4. Omnis plain roller wall screens. Silver or white, 6ft. x 6ft., £4 10s. 6ft. x 4ft., £7/6. 5ft. x 4ft., £6/6. 4ft. x 3ft., £3/6. Glass beaded roller screens 4ft. x 4ft., £5/6. 4ft. x 3ft., £5/6. 36in. x 27in., £3/6. Also many other screens for sale. Send for lists.

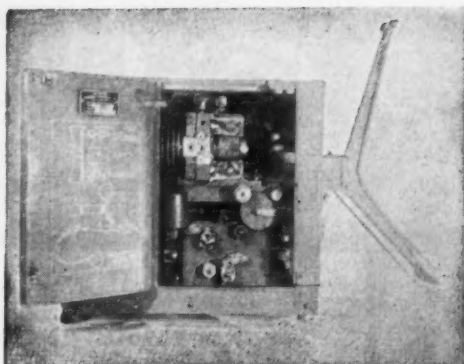
SPECIAL OFFER

New crystal glass beaded self erecting screens. A few only.
80 x 60 List price £33 0 0 Our price ... £23 0 0
63 x 47 List price £22 15 0 Our price ... £15 0 0

Ever Ready metal cases, wall screens, new condition, 8ft. x 9ft., white only, £15.

EX. GOVT. CINE CAMERAS 16mm.

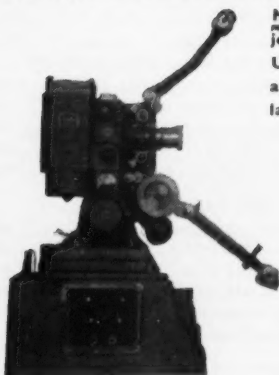
G.G.S. 16mm. Camera Recorders, 24v. AC/DC motor operated 3 frames per sec., f/4 1in. lens, iris stop for bright and dull, built-in footage indicator, cassette loading. Ideal for Titling, animation or stereo when used in pairs. Price 30/- each complete in fitted case, with one magazine.
G.G.S. Recorders. As above, new and unused with coated lens 57/6 each. Magazine 10/- each.
160ft. HP3 16mm. Neg. film in 10ft. lengths, sealed tins 4/6. Film, 16mm. take up cores 6 for 2/-.
G.G.S. 16mm., 24v. motorised titling units, accommodating G.G.S. magazine £3 each. New models £4 10 0 each.
A.C. 200/250. Step down transformers for G.G.S. cameras and titling units 17/6 each. 12v. G45 cine camera, new, take 25ft. standard 16mm. film, £5. G45 magazines, 10/- each. Tins of 12 25ft. Panchromatic film, 10/-. Ditto Ortho, 7/6. G45 titling units, new, £4 10 0.



**B.T.H. Model S.R.B.
16mm. SOUND PROJECTORS**

Solidly built to withstand any rough handling. Truly an engineering piece of machinery to last a lifetime. Spares are available if required. ★Blimp case. ★300w. lighting equal to any 500w. machine ★Speaker and cable. ★200-250v. A.C. ★Built-in amplifier. ★1,600ft. arms. ★Adjustments readily accessible. ★Oiling from one central point. ★Provision for pick-up. Price £55. Sound/Silent model, £60. H.P. Terms arranged. Spares in stock, state requirements.

Ampro American Imperial



Model UA Sound Projector as used by the U.S. and British Forces and ideally suitable for large audiences.

Comprises :

- 750w. lighting.
- Variable speeds for silent projection.
- Fast motor re-wind.
- Built-in amplifier.
- 12in. speaker.
- A.C. 200/250v.
- 1,600ft. arms.
- Blimp case.
- Provision for mic.

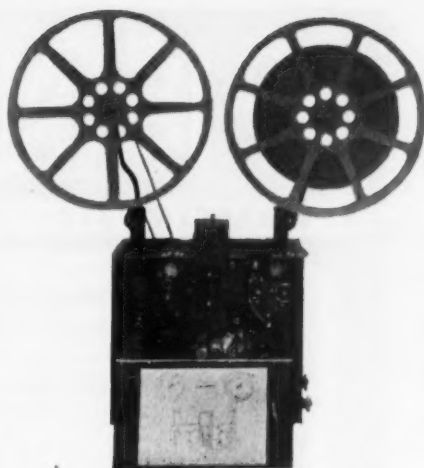
Price £75 . 0 . 0 Hire purchase terms arranged.

Spares in stock—state requirements.

NEW PROJECTOR SPARES

Spares kit for Ampro projectors. Claw, gate, cam and gear, speed control, brushes, switch, belt, pilot lamp £3 0 0 Spares available for G.B. L516, B.T.H. S.R.B., GBN 35mm. State requirements.

WE HAVE HUGE STOCKS OF CINE ODDMENTS AND BARGAINS. PLEASE LET US KNOW YOUR WANTS. HALF-DAY CLOSING WEDNESDAY, OPEN ALL DAY SATURDAY. S.A.E. FOR LISTS.



L516 PROJECTORS

Another large purchase from the A.M. enables us again to offer these popular projectors at £65 0 0 each. or H.P. terms. Part exchanges on your projector sound or silent.

500w. lighting, AC/DC 200/250, sound/silent speeds, 1,600ft. arms, 12in. speaker, automatic film trip, blimp case, fully guaranteed, spares available from stock. Part exchanges on your silent machine invited. We have a few new and unused L516 projectors at £90. Spare 500w. lamps, 27/6 each.

To cash customers of these machines for a limited period only we can offer a complete kit of spares, value £7, FREE. New British Acoustics non sync. gram units. Gerrard A.C. 200/250v. silent induction motor, 12in. turntable, volume control. Gerrard Pick-up. In steel black crackle finished carrying case with locks and keys (carriage 5/-) £4 10 0 Supplied with jack plug for L516 projector. Not suitable for L.P. records.

SPECIAL ANNOUNCEMENT

We can supply all new L516 Spares from stock. State requirements. Few examples as follows: Claw boxes, £4 17 6; Claws, £1 5 0; Cam and shaft, £1 0 0; Claw gear, 5/-; Pivot blocks, 5/-; Gate masks, 6/-; Gate runners, 12/6; Jockey rollers, 12/6; Lamp holders, 10/6; Spring or motor belts, 2/6 each; Take-up spool arm, 30/-; Take-off spool arm, 20/-; Intervalle transformers, 10/-; Complete amplifiers (less valves), £7 0 0; 40ft. speaker lead and plug, 15/-; Resistance plugs, 4/6; Sprocket drive gears, 7/6; Idler rollers, 7/6; Sprocket guards, 8/6. State requirements on any other spares wanted.

Bargain of the Month

EX GOVT. WOODEN TRIPOD

New and unused.

Adjustable from 3ft. 2in. to 5ft. 2in.

Weight 7½ lb.

50/- each, post 3/-.

Adaptor head with English thread for all cameras

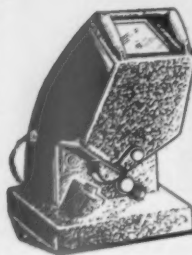
8/-

Heavy duty precision ball and socket panning head with panning handle for use with above tripod when fitted with adaptor head, 20/- each.

PENROSE

SPECIALISTS

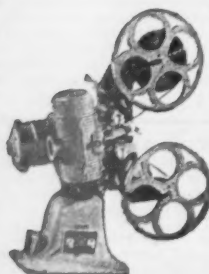
69 STREATHAM HILL



PENROSE CINESCAN

8mm. Animated Viewer

A well designed apparatus incorporating a rotating optically worked prism which is geared to a feed sprocket whereby continuous moving pictures are projected on to a $1\frac{1}{2} \times 1\frac{1}{2}$ in. ground glass screen. General features include high grade optical system with focus control. Lighting is direct from A.C. mains. Price ... £9 0 0 or 9 equal payments £1 1 0 per month



G.B.-Bell & Howell Model 606H 8mm.

Projector

A splendid new model operating directly from the mains with high voltage motor and lamp. Fitted with independent lamp switch to cut off lamp during rewinding, etc., all geared drive, cool running, very silent, powered rewind and still picture device.

£57 0 0 or 9 equal payments of £6 13 0



G.B.-Bell & Howell Model 625 8mm.

Projector

The keynote of this projector is simplicity of operation. Featuring: 500w. lamp illumination, 1 in. f/1.6 lens, picture up to 6ft. wide, 400ft. spool capacity. Easy controls ... £35 0 0 or 9 equal payments of £4 1 8

For Sound and
Silent Equipment
in all gauges

**PENROSE
SERVICE
IS SUPERB !**

THIS MONTH'S SELECTION

SOUND PROJECTORS 16mm.

Debie D16, 1954, perfect ...	£165 0 0
Debie D16, 1950, excellent ...	£115 0 0
Debie D16, 1948, V. good ...	£105 0 0

All above are complete with stands.

Victor model B40, U.S.A., good ...	£60 0 0
G.B. LS16, 500w., fair condition ...	£55 0 0
Sofil, 200w., compact model ...	£65 0 0
Victor 40, modified Greyline ...	£85 0 0
Victor Soundstripe, £295 mint ...	£195 0 0

SILENT PROJECTORS

Specto, 100w., 16mm., 900ft. ...	£22 10
Gem, 100w., 9.5mm., 400ft. ...	£21 10
Kodascope 16mm., 12 volt working ...	£10 0
Bolex G16, 500 watt, perfect ...	£42 10
Ace, motorised ...	£9 10
Home Movie, complete ...	£9 10

CAMERAS 16mm.

G.I.C., 50ft. spool load, f/1.9 ...	£35 0
Kodak K, f/1.9, 100ft. load ...	£47 10
Kinecam, f/2.6, 100ft. load ...	£32 0
H16 Bolex, f/1.5, excellent ...	£95 0
Movikon K, f/2.7 Tessar, mag. ...	£49 10
Kodak Mag., f/1.9 and f/2.7 tele. ...	£67 10
Kodak Mag., f/1.9, with case ...	£39 10
Victor, 3 turret, 3 lenses, f/1.5 w.a., f/1.5 1in., f/4 tele ...	£65 0

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IN ANY
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ACTION

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LONDON S.W.2

5602-5603



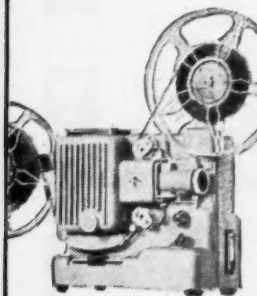
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**PENROSE WILL SUPPLY ANY
CINE ITEM ON APPROVAL
AGAINST FULL CASH**

CAMERAS 8mm.

Eumig C8, as new	...	...	...	£25	0	0
Cinemaster, f/2.5, spds.	...	...	...	£23	0	0
Bauer 88, 2 lenses f/2.5 and f/2.8 tele.						
Xenar (mint)	...	...	...	£55	0	0

THESE ARE A FEW OF THE BARGAINS. WE ALSO HAVE A WIDE RANGE OF SCREENS, STANDS, LENSES AND OTHER CINE ACCESSORIES.

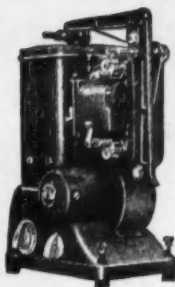


Fitted with 12v.
100 watt lamp.
(Brilliance must
be seen to be
believed.) 400ft.
spool arms, A.C.
mains 200-250v.
f/1.6 coated lens.
The smallest and
most silent run-
ning machine on
the market.
Weight 11 lb.
Price £32 0 0

or 9 equal payments of £3 14 8 month.

**HIRE
PURCHASE
TERMS
CAN BE
ARRANGED
50% DEPOSIT**

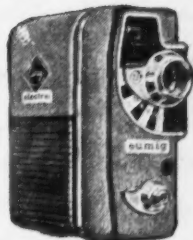
Fibre case for all models



Standard 622 with 12in.			
speaker ...	£235	0	0
Compact 622	...	£208	0	0
Transformer	...	£14	0	0
Dicto, with built-in volt-			
meter ...	£17	0	0
TERMS ON REQUEST			



Ever Ready Case £4 0 0
or camera with case complete for 9 equal payments
£4 7 3 month.



EQUAL PAYMENTS!

PENROSE LTD

69 STREATHAM HILL LONDON S.W.2

Phone TULSE HILL 5602.3

IF YOU WISH TO PAY A DEPOSIT AND BALANCE BY EIGHT EQUAL MONTHLY PAYMENTS, CONSULT TABLE BELOW FOR EXACT FIGURES

TERMS AT A GLANCE!

ANY 'ITEM' — ANY 'PRICE'

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£	0	1	2	3	4	5	6	7	8	9
10	26/3	28/11	31/6	34/2	36/9	39/5	42/-	44/8	47/3	49/11
20	52/6	55/2	57/9	60/5	63/-	65/8	68/3	70/11	73/6	76/2
30	78/9	81/5	84/-	86/8	89/3	91/11	94/6	97/2	99/9	102/5
40	105/-	107/8	110/3	112/11	115/6	118/2	120/9	123/5	126/-	128/8
50	131/3	133/11	136/6	139/2	141/9	144/5	147/-	149/8	152/3	154/11
60	157/6	160/2	162/9	165/5	168/-	170/8	173/3	175/11	176/6	181/2
70	183/9	186/5	189/-	191/8	194/3	196/11	199/6	202/2	204/9	207/5
80	210/-	212/8	215/3	217/11	220/6	223/2	225/9	228/5	231/-	233/8
90	236/3	238/11	241/6	244/2	246/9	249/5	252/-	254/8	257/3	259/11
100	262/6	265/2	267/9	270/5	273/-	275/8	278/3	280/11	283/6	286/2

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The above table gives the amount you pay per month for eight instalments on the Balance of Cash Price after deposit has been paid. The Deposit can be any amount but should leave the balance figure in £s only.

EXAMPLE 1

G.B. Sportster ... £45 17 6
Tripod ... £3 7 1
Total cash price ... £49 4 7
Any deposit to leave balance in £s only, say £9 4 7
Balance ... £40 0 0

From table on line 40 under 0 find 105/- or eight instalments of £5 5 0 month.

EXAMPLE 2

Weston cine meter ... £10 18 3
Eumig projector ... £32 0 0
Screen ... £3 0 0
Total cash price ... £45 18 3
Any deposit to leave balance in £s only, say £5 18 3
Balance ... £37 0 0

From table on line 30 under 7 find 97/2 or eight instalments of £4 17 2 month.

EXAMPLE 3

Eumig camera ... £33 7 2
Pan and tilt head ... £2 15 0
Total cash price ... £36 2 2
Any deposit to leave balance in £s only, say £3 2 2
Balance ... £33 0 0

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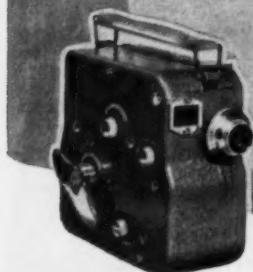
Deposit £..... and 8 instalments £..... per month.

Name

Address

Wider-Scope

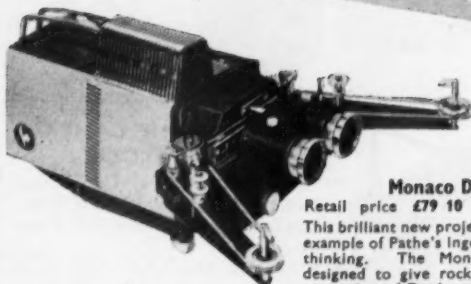
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9.5mm. HDM Cine Camera

f/2.5 anastigmat lens (fixed focus). Viewfinder fitted with parallax correction. Retail price £33 3 0 inc. P.T.

The incomparable thrill of filming and viewing in WIDESCREEN is now available to all cine enthusiasts with Pathescope's exciting new range of Duplex equipment. Cleverly designed cameras and projectors that not only provide the choice of two film formats, either in the natural beauty of WIDESCREEN or the normal full frame format but by using WIDESCREEN tremendous cost economy is effected. Because WIDESCREEN is obtained by using only half the Duplex film width you actually double the filming time at no extra cost.



Pathe 9.5mm. Monaco Duplex Projector

Retail price £79 10 0

This brilliant new projector is yet another example of Pathe's ingenuity and modern thinking. The Monaco is splendidly designed to give rock steady flickerless projection of Duplex, Monoplex (WIDESCREEN) and Classic film effected by simple and efficient changeover, thereby enabling previous own taken films and library films to be screened. It has a variable shutter, triple gate action with turret head and 500 watts lighting: 40mm. lens for Duplex and Classic projection and 25mm. lens for Monoplex (special feature: toothless sprockets automatically maintain film loops and protect the film.)

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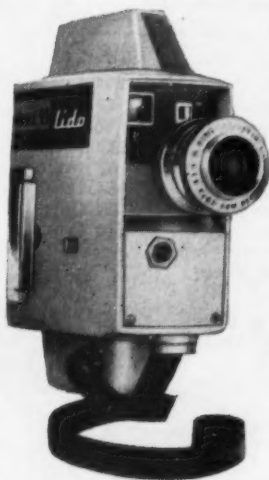
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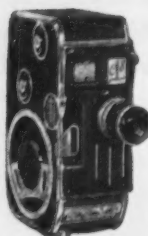
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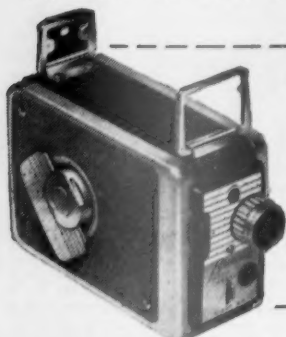
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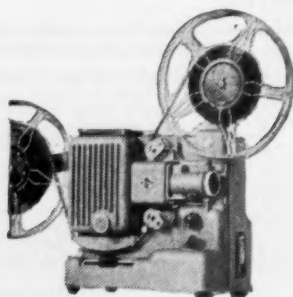
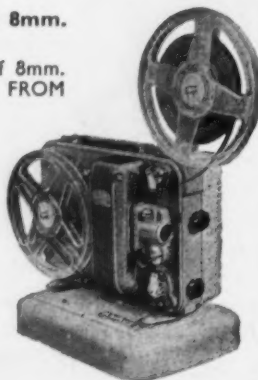
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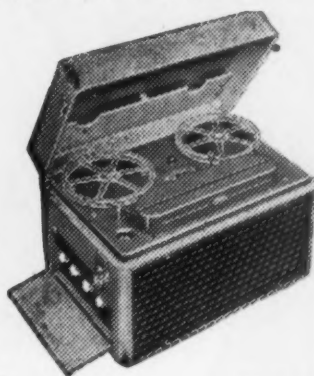
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Pathescope National, f/1.9 ...	£46 10 0
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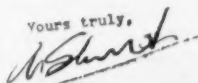
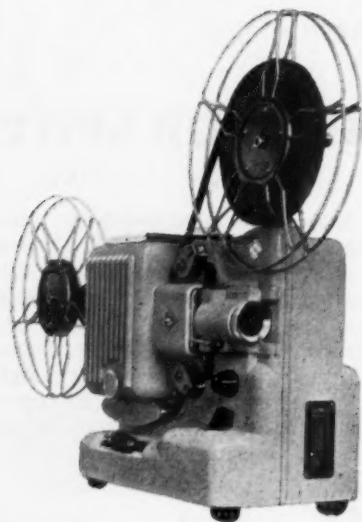
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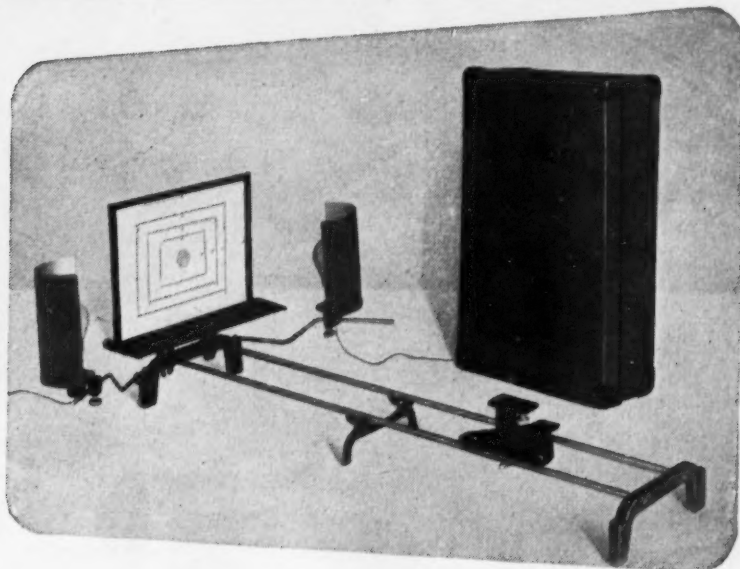
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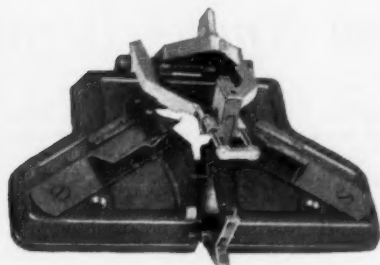
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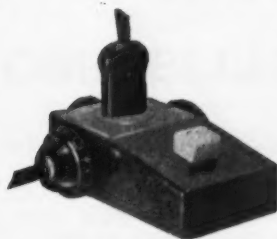


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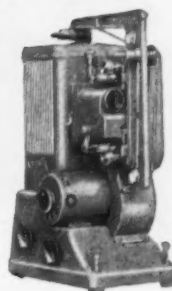
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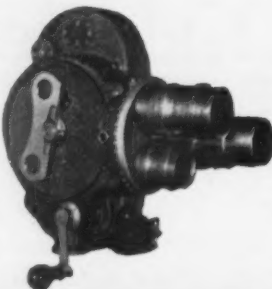
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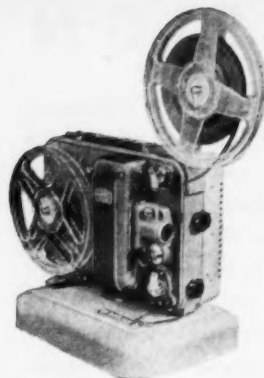
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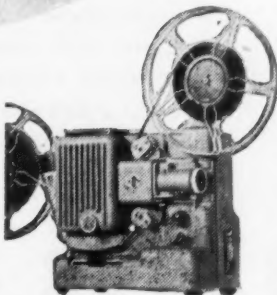


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Nothing but Colour

The most convincing, unanswerable — and devastating — evidence of the growth of popularity of colour would be the cessation of manufacture of black and white film. But even to admit the possibility of it is surely to be accused of an excessive exaggeration which could only weaken an already sufficiently strong case. No, it could never happen.

It has happened, if not here, at any rate now. When existing stocks are exhausted, there will be no more black and white 8mm. Kodak film on dealers' shelves in America. Eastman Kodak have stopped making it. From now on they will produce only 8mm. colour, although monochrome will continue to be available in 16mm., and, of course, other makes of 8mm. monochrome are being produced. There are also significant changes and improvements in the 16mm. black and white range.

The availability of colour at a reasonable price has long been a major attraction of the 8mm. gauge. That and running costs have in so many cases tipped the balance when the newcomer has been faced with the necessity of making a choice. They have also won over adherents of the older gauges. But, in the main, 8mm. has been recognised as the gauge for the beginner and family film maker who is not interested in the wider exploration of film art and technique which is possible on 16mm. There is therefore something rather ironic about the fact that—at any rate, so far as Kodak film is concerned—he will now have to use exclusively a film stock which demands greater care in use than does monochrome.

Of course, even with very limited experience it is possible to get admirable results with colour film, and its impressive effect is usually sufficient to mask all but the worst mistakes. It is really primarily a matter of correct exposure. Get that right — and it is not difficult to do so—and you cannot fail to get good colour. Even if you do not have a photo-electric exposure meter, you can scarcely go wrong if you interpret intelligently the exposure guide packed with each carton of Kodachrome. Some experienced workers, indeed, prefer the guide to using a meter.

The beginner, however, usually relies heavily on compensated processing which makes allowance for his exposure errors and "corrects" all but the worst of them. But no compensation in processing is possible for Kodachrome. The exposure has to be right. Yet to exploit colour to the full, to secure the superb results of which it is capable, demands more than the ability to read a meter or a chart. You will get excellent colour reproduction if you do no more than that, but until

you have seen what can be achieved by a combination of artistry and a technique that is not concerned exclusively with faithful recording, you can have little idea of the possibilities of colour.

Unfortunately examples are hard to come by, precisely because this combination is rare. You can see it in *Only A Mirage*, one of the 1955 Ten Best films. The old hand may remember James Sherlock's *Ships of Sidney*, produced before the war. It is apparent in *History of Walton*, but here the lesson is less obvious, for this is a cartoon film, the effects in which were planned with precision by artist and technician who were able to exercise a control not possible in live exterior shooting.

Maybe the greater use of colour by 8mm. workers which the Eastman Kodak decision will influence will result in more effective use of it, for it is reasonable to suppose that if 8mm. colour becomes a commonplace, it will in time be handled more confidently. One must look to the American amateur for evidence of this, for even before Kodachrome became the only 8mm. Kodak film, he used it almost exclusively. In Great Britain no change in the 8mm. set-up is expected. Kodak here have no present intention of discontinuing the supply of 8mm. black and white reversal, though they probably would not care to forecast what changes there might be in the 8mm. or 16mm. fields as a result of the continuing advance in emulsion-making techniques. Movie making is both art and science, and neither stands still.

Your Home Cinema

SALUTE to the opening of the projection season, when the home cinema comes into its own. There are some folk who thoroughly dislike the idea of bringing the familiar appurtenances of the cinema into the home. They can't abide tabs and dimmers and all those fascinating aids to showmanship with which is created the exciting atmosphere that persuades one to surrender oneself to illusion.

We of A.C.W. delight in them, though we must add that we don't much care about puppet organists and miniature floodlit organs. We'd like to hear about your cinema. So would your fellow home showmen. Tell us about it, how you've arranged it, how you dealt with the electrical and mechanical problems. Let us have photographs and, where desirable, drawings. The home cinema can have accommodation for only very few, but to communicate details of it is to share your pleasure in it with like-minded enthusiasts everywhere.

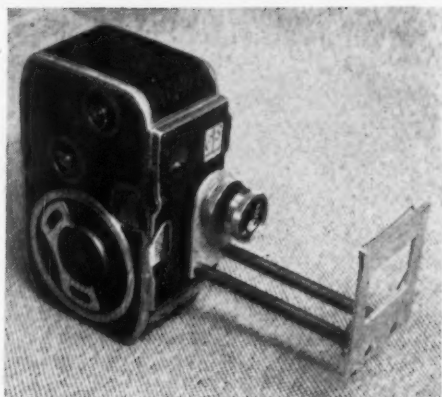
This Carry-Around-With-You

TITLER

is readily made and
quickly set up

By DAVID WILKINSON

Those who, like myself, lead a nomadic existence will have felt the need for a titler that can be folded up to occupy a minimum of space and yet require little or no setting-up or alignment. Since I use a camera with a screw-in interchangeable lens (Bolex C8), it occurred to me that a metal plate, bearing a hole of suitable size, could be mounted between the lens and the lens



mount, being held in place by the lens itself.

This would serve the double purpose of giving the lens the necessary extension to focus on a near object, and also serve as a support for a small title frame. When the Presgrip $\frac{1}{2}$ in. title letters became available, it was found that a title area of 4in. x 3in. was adequate for most purposes. Larger titles can be made by orthodox methods.

The general design of the frames can be seen from the photographs and sketches. The smaller frame is designed to cover 24 x 36mm., for copying from 35mm. colour transparencies, and is of rigid construction. The larger has a title area of 2 $\frac{1}{2}$ in. x 3 $\frac{1}{2}$ in. and is collapsible. Both can, of course, be used for making close-ups of small objects.

The extension required for the larger size title frames is very small so that the plate, under the lens, had to be rather flimsy, but this disadvantage was overcome by using an $\frac{1}{8}$ in. plate and machining a recess just round the hole provided for the lens. If this proves difficult, it would be possible to solder a thin sheet of the correct thickness on to a plate bearing a hole slightly larger than the outside diameter of the lens. Both frames are fitted with spring clips, but Bulldog clips are more convenient for titles using stick-on letters.

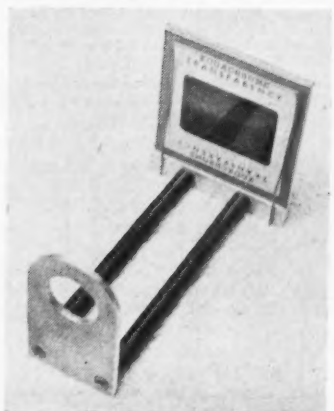
Allowance for Margin

Dimensions for 8mm. cameras with 12.5mm. lenses are given in the table below. It is assumed that the lens fittings are standard type D. Users of the Bolex L8 should add 0.18in. to the length of the rods, since the register (flange—film distance) is less. You will find that the dimensions do not agree exactly with those worked out by the method given below because a small margin has been allowed round the edges. The length S must be such that the lens coincides with the centre of the title area.

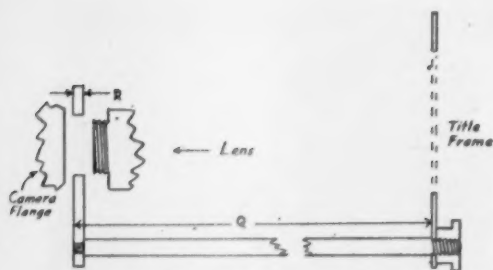
The same principle can be applied to 16mm.; but in the case of the smallest frame the required extension is about 9mm., which is greater than the length of thread on most type C lenses. This may be offset by affixing the title frame to a



$3\frac{1}{2}$ " x 2 $\frac{1}{2}$ "
and
36mm. by
24mm.
title frames.



The 36mm.
by 24mm.
frame is de-
signed for
copying from
35mm. colour
transparen-
cies. It is
shown set up
for use in the
photograph at
the top of the
page.



suitable extension tube. A $\frac{1}{4}$ in. extension tube, used with a 1 in. lens, will give a 2 : 1 reduction, thus covering an area about 20mm. wide.

With a 1 in. extension tube, the area covered will be equal to the gate size. In the absence of a critical focuser this forms a very convenient method of locating small objects.

Frames for 8mm. (12.5mm. lens)
Hole diameter ... $\frac{1}{8}$ in. clearance.

Frame size...	24 x 36mm.	2 $\frac{1}{2}$ x 3 $\frac{1}{2}$ in.	4 x 3 in.
Length Q ...	3.93 in.	9.48 in.	11.27 in.
Thickness R	.072 in.	.027 in.	.0225 in.

For the Mathematically Inclined

$$\frac{1}{v} + \frac{1}{u} = \frac{1}{f}$$

$$\frac{x}{y} = \frac{u}{v}$$

Where u = object distance ; v = image distance ;
 x = object width ; y = proj. gate width ; f = lens focal length.

Therefore :

$$u = f \left(1 + \frac{x}{y} \right)$$

$$v = f \left(1 + \frac{y}{x} \right)$$

The point from which u and v are measured (the optical centre of the lens) is not usually known. The position of the film, however, is accurately known (relative to the lens flange), so:

Film to object distance = $d = u + v$

$$= f \left(1 + \frac{x}{y} \right) + f \left(1 + \frac{y}{x} \right)$$

Therefore :

$$d = f \left[2 + \frac{x}{y} + \frac{y}{x} \right]$$

If the lens register is Z , then the distance from backplate to title (Q in sketch), is given by :

$$Q = d - Z$$

Similarly, the extension required, R , is given by :

$$R = v - f = f \left(\frac{y}{x} \right)$$

All the above calculations assume that the lens is normally focused at infinity. Fixed focus lenses are

usually focused closer than this. If the distance is known, it may be allowed for. Both the title frames shown have, however, been used without any correction having been made and have proved completely satisfactory. The depth of focus will extend further to the front and not so far to the back than would be the case were a focusing lens employed.

Example. 8mm. camera.

Frame width $y = 4.4$ mm.
Focal length $f = 12.5$ mm.
Lens register $Z = 12.3$ mm.
Title width $x = 100$ mm.

$$\text{then distance } d = 12.5 \left[2 + \frac{100}{4.4} + \frac{4.4}{100} \right] \\ = 309.7 \text{mm.}$$

$$\text{hence } Q = 309.7 - 12.29 = 297.4 \text{mm.}$$

$$\text{also extension } R = f \times \frac{y}{x} = 12.5 \times \frac{4.4}{100} = .55 \text{mm.}$$

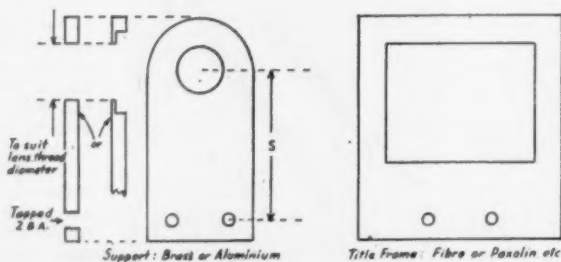
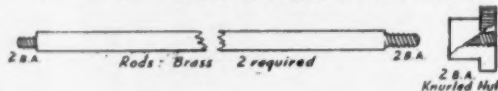
Useful Data

8mm. projector gate width : 4.4mm.
Lens register Std. type D : 12.29mm. .484 in.
L8 mount : 8.13mm. .302 in.
16mm. type C : 17.53mm. .690 in.

Photokina

The most famous exhibition of its kind, Photokina, will be held in Cologne from 29th Sept. to 7th Oct. In addition to the survey it provides of technical advances in international photographic and cine production, it will offer a series of displays, most of them of still photography interest, but one of them will be on the now familiar theme, 60 years of film. The entire photo and cine industry of the German Federal Republic will be represented, together with many firms from the Eastern Zone. With 134 firms from the United Kingdom, U.S.A., France, Holland, Italy, Austria, Sweden, Switzerland, Czechoslovakia, Belgium and Japan, foreign participation reaches a record level. Total number of exhibitors is 460. First of the British firms to announce details of their exhibit is Johnsons of Hendon Ltd.

Pathescope Ltd. announce the appointment of J. W. Foster & Son, 970 North Circular Road, Cricklewood, London, N.2, as servicing agents for London and district, east and south coasts and the west of England. Mr. J. W. Foster has had 32 years' experience with Pathescope.



THE HDM, DUPLEX EQUIVALENT OF THE LIDO, USED FOR SHOOTING FULL FRAME 9.5mm.



LIDO, DUPLEX SPOOL-LOADING IN HORIZONTAL POSITION FOR WIDE SCREEN.

HDM USED TO GIVE WIDESCREEN FORMAT (1.6 : 1).



HELD VERTICALLY, THE LIDO GIVES NORMAL 9.5mm. FORMAT.

Handling Duplex

Centre Sprocket examines the new equipment.

Ever since Pathescope announced Duplex film, I have been looking forward to handling some of the new equipment. Last month they invited me to a private demonstration, and I was able to examine pretty thoroughly the three main items of interest, the Monaco projector and the Lido and HDM cameras.

The Monaco was smaller than I had expected. It is very compact and has an attractive, stylish appearance. Its design is quite unorthodox and it is obvious that a great deal of thought has been put into its manufacture, among its unusual features being a twin-lens rotatable turret and a sprocketless film feed.

The Monaco is designed to project all three types of 9.5mm. film—normal centre perforation, Duplex and Monoplex. To enable it to do so, it has a double gate system and an adjustable claw mechanism allowing the claws to be displaced sideways. One half of the gate is used for normal 9.5mm. and Duplex film, the latter with the claws displaced sideways,

the other half for Monoplex. The whole gate can be slid up or down so that the correct aperture is opposite the lamp, and only the correct half of the gate can be closed when it is in use.

9.5mm. and Duplex are projected in orthodox fashion, with the reel arms vertically above one another. For Monoplex, the turret head is rotated through 90°, the claw mechanism, gate and reels being swung into a horizontal position. When in this position, the shutter has to be readjusted, since it is out of phase. This is accomplished quickly and simply by a small knob on the rear of the projector.

The film is easily threaded, for a sprocketless drive is used. Overdrive rollers maintain a constant loop size and cannot damage the film. The gate opens fully, and is thus very easy to keep clean.

The lamp is 500 watt 240 volt mains; no transformer is therefore necessary, and the weight is correspondingly reduced. The lamp

unit is adjustable in both vertical and horizontal directions. When adjusted correctly for normal or Duplex, it should also be correct for Monoplex. The two lenses normally supplied are 40mm. for 9.5mm. or Duplex and 30mm. for Monoplex, but other lenses are also available. The projector is provided with an optical framing device.

Another unusual feature is the tilting arrangement. The projector stands on three legs, two at the front and one at the rear. All three can be adjusted separately so that not only can the projector be depressed slightly, if necessary, but it can also be tilted sideways. This idea could well be adopted by other manufacturers, as projector stands (and floors!) are not always dead level and it is often an advantage to project downwards rather than upwards.

Minimum of Gearing

The main drive shaft runs directly through the centre of the projector body and, because there is a minimum of gearing, the projector is quiet running. Lamp and motor switches and speed control are all handily located at the back of the chassis. The lamp housing is very easy to get at when changing lamps, and although there is an appreciable light spill, it is no more than that from the average projector and is directed sideways and downwards on to the floor rather than on to the walls.

The Lido camera has an attractive modernistic look about it and is well balanced for use in both horizontal and vertical filming positions. It uses 50ft. spools, a single sprocket serving for both feed and take-up. A movable mask is incorporated in the gate mechanism, a small indicator on the front of the camera near the lens indicating whether you have the gate masked for Monoplex or Duplex filming. The lens is a focusing $f/1.9$ 20mm. Berthiot in a C mount, allowing a wide range of alternative lenses to be used if required. The viewfinder is not masked for Monoplex, the top half of the frame only being used.

Universal Multi-Speed Camera

The model on sale at present is a single speed camera using Duplex film only. There is, in France, a Universal multi-speed model which takes normal 9.5mm. as well as Duplex but there is at present no news of it being available over here.

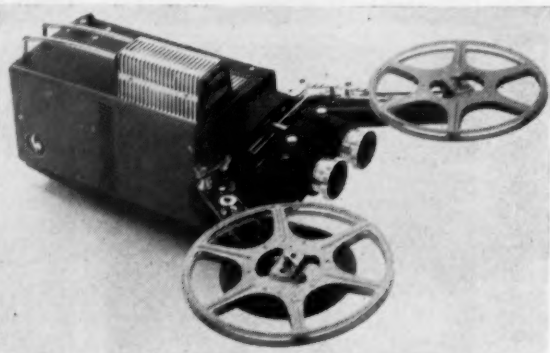
The HDM camera is a modified H camera, and since it was not designed to film on its side, handles very clumsily at first, but I am assured that one soon becomes used to handling it in the horizontal position. The modification consists of a movable gate mask, new gate with displaced claws and a special parallax corrected viewfinder. This latter is corrected both for Duplex and Monoplex. The camera uses a modified H charger, which is a normal

H charger with a new lid containing an extra core for the top chamber. The charger is reversed for the second half of the double run for filming in the Monoplex style.

I was also shown the new film pack used for Duplex: a reversible carton both for sending the film for processing and returning it to the user, who fills in his name and address before sending the film off, so he has only himself to blame if it goes astray on the return journey.

* * *

In answer to my query about the time taken to process 9.5mm. Kodachrome, Pathescope tell me that, at present, they send batches of



The Monaco projector takes all three types of 9.5mm.—normal centre perforation, Duplex and Monoplex.

film to France by air twice a week. The hold-up appears to be in the Customs, who delay it in both directions. With such a regular consignment, there seems little reason why they should do so, but until 9.5mm. colour film can be developed in this country, it seems as if we shall have to accept the long wait with the best grace we can.

* * *

Mr. F. G. Law of West Wickham writes to say that he was very interested in the picture of the Le Court Film Unit which appeared in the August *A.C.W.*, as he is himself disabled. He says he would like to bring pleasure to other disabled people and very kindly offers some 9.5mm. equipment to Le Court or a similar body.

He can provide a motorised Pathe Ace projector, Pathe Motocamera with filter, three supplementary lenses and case, a Pathe Home Movie projector (which may need slight adjustment), two 300ft. films and sundry odd items. All this he offers free to any organisation for disabled persons, provided that they can collect it from his home. If you wish to avail yourself of his generous offer, please contact Mr. Law at 2 Braemar Gardens, West Wickham, Kent.

FULL REPORTS on the new Pathescope equipment, with detailed appraisal of its performance, will be published in *A.C.W.* when our detailed tests have been completed.

BLUE SKIES, BLUE WATER

and I felt a bit blue myself when the cassette jammed, says DEREK HILL in this instalment of the diary in which he describes the making of a holiday film shot in Elba.



16th June

My first idyllic week in the Club Mediterranée's holiday village in Elba is over and, despite several almost irresistible temptations, the camera didn't come out of its case until this morning. I'm glad I followed this self-imposed restriction, for by idling away these first days in swimming, sunbathing, water ski-ing and underwater fishing, I've come to know the place better than if I'd concentrated on shooting as soon as I'd arrived.

Besides, the village and its surroundings are so cinematic that the 950ft. of Agfacolor might easily have flashed through the Siemens before I'd really looked around. The Club's tents and bamboo huts are dotted in the shade of tufted pines spurting from white sand often too hot for bare feet. A few yards away is the Mediterranean, as clear and sparkling as its reputation. Ten minutes dawdle along the beach lies Marina di Campo, a tiny fishing village, posing in a corner of the bay. Mountains search for clouds to probe. The sun soaks into one's bones.

Indeed, it soaks so strongly that a post-card to Travel Counsellors, the Club's London

representatives, becomes a major operation. "What chance, then, am I going to have of getting the co-operation of the half-dozen people I need for the main characters?"

The ideal loafer I met on the train. He agreed to help, and this morning I took the first shots of him snoozing, lazily admiring the legs of a passer-by and generally behaving as any self-respecting idler should. Exposure, according to the meter, was about f/8—a larger aperture than I'd expected. Still, it was only about ten o'clock; and I'm taking the shutter speed as 1/50 and the Agfacolor rating as 12 instead of 16.

The principal problem is going to be that of handling six people who are anxious to make the most of every moment of their holiday. It's proved difficult enough in this lethargic atmosphere to get one person in the place I wanted at the time I wanted.

19th June

Still pondering over the problem of characters, I decide that several sequences are musts in any case, and that there's nothing to be gained by delaying shooting any longer. Gilbert takes me out in the Club's motorboat to get shots of the water skiers.

Perched precariously alongside him I shoot several disastrous starts and two or three successful circuits. There's not much scope for angle changes here, but I take a few C.U.s of Gilbert at the wheel, the spray and details of the boat. My efforts at finding a relatively steady posture result in my being nearly flung in the sea on one steep turn, but I just save the camera a fatal ducking.

This is an occasion when the idea of keeping a haze filter permanently on the camera to prevent sand and spray entering the lens hood really pays off. I clean the filter with a lens tissue after practically every shot, and feel happily relieved of the usual qualms about salt water.

Cassettes are a boon, shooting in these circumstances. A change-over takes only a



Shooting volleyball and—at top of page—beach fashions. Most popular fashion in Elba is a bronzed skin and le minimum.

couple of seconds. And, of course, there's always the satisfaction of knowing that all these cassettes were loaded by Agfa!

But what a fiendishly irresistible subject water ski-ing is! A few more shots, handheld as I stand waist-deep, and I find I've used well over 100ft.—and I still need close-ups of starts and cutaway shots of spectators.

23rd June

Do I really need the matt silver paper I brought as a reflector? The whole village stands on sand so white that even the shadows on faces topped by peaked sailor caps are softened. I'll take a chance, and pray that sand and sea are reflectors enough. Even the Club boat is white.

24th June

A new batch of arrivals, and I shoot the Polynesian style reception. Last Sunday, incredibly, it was dull, so I waited for this week's celebration. Here I can't control the time of events, and have to shoot at midday—the first shots I've taken between eleven and three. The welcome is just another thing that has to be covered—along with the very voluntary early morning P.T., a beach volleyball match and an afternoon dance on the open-air floor, where bare feet and Bikinis are formal wear.

All these I've covered during the past few days. The French, apparently unable to pronounce "Derek" and vastly amused to see me lumbering about the village with the monstrous tripod while they lay baking, have christened me "Ollywood"—a name which I'm clearly stuck with for the rest of my stay here!

But at the moment 'Ollywood' is a little worried. As I supposed, my outline for six characters will have to be considerably amended to allow for far more candid camerawork. Some of the incidents can be retained, of course; but the idea of using six people more or less continuously throughout the film must be abandoned. The time and trouble involved are too much to ask of people here only for a brief fortnight or three weeks.

So now I need a new theme, or a new way of putting over the original "having wonderful time" idea.

26th June

My first attack of gremlins! A boatload of us drift round the island to another exquisite little bay on one of the Club's *bouillabaisse* excursions. Every fish caught during the *chasse sous-marin* is flung into the cauldron—heads, tails, live octopi, yes, the lot. The soup, surprisingly enough, is delicious—and cinematic.

I shoot the triumphant under-water fishermen returning with their spoils, the captain making a fire on the beach, the cutlery being laid out on the deck, the changing colours of the soup as each new prize is added, the serving and eating of the soup, and the plates being flung over the side (the Club's method of washing up).

Whoops! The indicator shows the cassette's finished. But I didn't hear the usual faint click and change of tone. I unload—but the film still shows in the cassette gate. After a few more shots I try again. But there's still film in the gate. I mark the frame with a ballpen, and try once more. When I open up, the mark has gone. So at least the film isn't jamming now.

After I've shot another 30ft. and have still heard no click, I begin to get really flustered, and start shooting for the sake of emptying the cassette. Suddenly I hear the click and purr I've been waiting for.

I reload, hand the camera to another cine enthusiast and ask him to shoot me as I dive in for my plate. Perhaps the last cassette was still bothering me. Whatever the reason, I dived into four feet of water as if I were going into twenty, and nearly broke a plate with my head. Still, the bruise may be almost worth it, for judging by the laughter from the deck, the shot should be very amusing.

But when I return to the camera, the purr sounds wrong again. A pencil check proves that this cassette is jamming right at the beginning. Wait a minute, though. The fault is almost certainly mine. As I replace the cassette I realise that before I just dropped it in, without checking that it was properly in position—and that goes for the previous cassette, too. The fact that my first two jams occurred consecutively is just a coincidence.



Children on the beach provide plenty of opportunities for candid camerawork—and that means handheld stuff; but the knee provides a support—and a low angle.



Through the Petrified Forest and on to Las Vegas . . .

(arriving in good Kodachrome time)

Las Vegas, Nevada. You've seen the surrounding countryside (and its Joshua trees) in many Hollywood epics.

By DENYS DAVIS

25th July. FLAGSTAFF. We've driven for ten hours through the petrified forest, past the painted desert and spent a full day at Grand Canyon. This was so magnificent that no film could possibly do full justice to it. But I took a few shots, remembering always to have somebody or something in the foreground to set the scale.

America is a very young country—so young that its history can be told by the men who made it. The Kolb brothers are now 79 and 76 years old, and every day hundreds of tourists go to their little house in Grand Canyon to hear how they led three separate expeditions to chart unknown territory.

I went, too; it was fascinating. They put on old lantern slides and jerky, hand-cranked movies while the one-hour, tape-recorded commentary was played. They must have made a fortune from their films, crude as they were, yet still the original punched numbers are projected on the screen.

The exploring led them to chart the course of the Colorado River, which they had to do the hard way, building their rafts and shooting the rapids. Many men were lost, some went mad, yet their work led to the building of the mighty Boulder Dam which I hope soon to visit.

To give but one more example of the extraordinary nature of this land, I was seven miles from where the two air liners collided and crashed, yet it was the nearest spot from which rescue operations could be carried out by land.

27th July. LAS VEGAS. The road here runs right across the top of the Boulder Dam. I had checked that the bus would stop long enough to allow me to film the place, but the driver drove straight across and I thought he was going to halt half-way up the opposite mountain for a good overall view of it. By the time I realised he had forgotten to make the stop, it was too late to do anything about it. A great disappointment!

We've seen so many photos and films of Las Vegas that I felt I could walk blindfolded around it. I especially wanted to see the huge sign of the lone prospector all outlined in neon.

I booked in at a hotel, went up to my room and there it was, my window level with its left heel—the most unlikely view of it imaginable, yet I took a shot of it, just for old time's sake.

A quick wash and I was out filming the town in time to catch the darkening skies. On Kodachrome it is the best time to film the bright lights and, if you are lucky, the buildings show up as dim outlines against the almost black sky. Las Vegas is really only two main streets but they are several miles apart. So I decide to give up two nights, one to each, and win or lose I'm in the mood to have a good time.

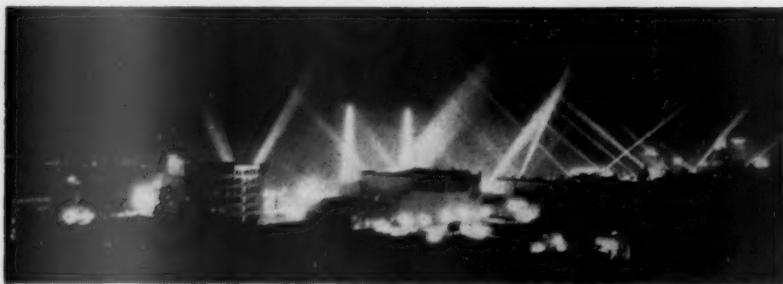
29th July. SAN BERNARDINO. Las Vegas "took me", as they say, and I left some loose change on their gaming tables. Yet it was great fun, even when I was photographed like a common criminal as I changed another traveller's cheque. They use 16mm. and film the cheque and the signatory on consecutive frames of film. The way money goes in that place, I should imagine they make a full-length feature film every night! I knew what to expect in Las Vegas and wasn't disappointed.

I believe I know what to expect in Hollywood. A sprawling town that somebody pushed over and forgot to pick up. A place where I'll need a friend and a car to get around. Will it be like that? Three hours from now I should know some of the answers, and we'll resume my Diary on the lot at 20th Century Fox.



San Bernardino, California

Seeing the Sights in Hollywood . . .



The blazing lights on the Hollywood skyline indicate that a movie first night is in progress.

1st August. HOLLYWOOD. Have been here three days, dividing my time between the films and nearby Los Angeles, where my hotel is, but the plans I had made in London were kicked in the teeth when the friend who was to have shown me round was rushed off to hospital. However, like most Americans, his studio and agent were out to give an English tourist a good time, and in the end I even had to refuse invitations because there just was not enough time to fit in all the visits they had planned for me. That was real hospitality to a total stranger!

My first day I was a popeyed, rubber-necked tourist gazing open-mouthed at the sights. To Grauman's Chinese Theater first to see the footprints in the concrete forecourt—Marie Dressler's, Shirley Temple's and all the other famous ones. The court was a little smaller, the paint a little shabbier and the rococo a little more rococo than this cynic would have believed possible. What a jolt to recall that so many famous premières take place in this shaded, faded, jaded cinema!

Around the Movie Stars' Homes

On to the Brown Derby: a big hat, a cracking good meal and a Mexican wine that made me gasp. It is summer and it is sweltering, so not many stars today. But the waiters give the impression that they're "resting" between films. Which they probably are.

Hollywood Bowl is a large natural amphitheatre devoted to good music and Jose Iturbi. But it is summer and it is sweltering, so no concerts for the next few weeks. Worth seeing, though.

Ambassador Hotel and the Coconut Grove, an early evening swing around the movie star's homes up in the hills, the new Capital records building which looks like a pile of records, and my first day seemed to be complete. And then we started! For Hollywood rears up on its elbows after midnight, when there are new people to meet, new clubs to visit, with new bands and singers to hear. Then it is jazzy, slightly sordid and not quite Harrogate. But I know what I like and I liked what I now know about Hollywood.

So the rest of my days in Hollywood began around noon or thereabouts, though I managed to keep an appointment to be shown around 20th Century Fox. What I saw formed quite a contrast to the same company's old studios in Wembley where I worked for several years. There we had one decent-sized studio and a "bit". Here they have rather more room. But the methods and the equipment seemed familiar enough, though the scale is larger and the shirts louder.

Hollywood is a sprawling place, but fortunately the buses are fairly good. For thirty cents you can go from the door of my hotel in Los Angeles right the full length of Sunset Boulevard to the very end of the line. That's about eight miles and lands you up on the top of a hill outside the Jaguar showrooms. From the balcony at the back of this building, you get a beautiful view of the whole film capital.

Every writer worth his salt drops names and sayings like confetti when writing about Hollywood. But the truth is that it is summer and it is sweltering, so everybody who is anybody is at the beach or up in the hills. Hollywood they leave to the minions and the tourists. But wait! I've got one good quote. As Fred MacMurray said, "You have to play it *Hi* to hear the *Fi*". Which, come to think of it, is appropriate for *A.C.W.*



Typical part of the Hollywood landscape—a movie studio.

A Trip to the Moon

(You start from Disneyland)

5th August. ANAHEIM. You may find this place on a big map of America, if you care to look. It is a tiny town on the Santa Anna freeway south of Los Angeles: just a few shops and a handful of houses. But millions of American kids now know it by its new name. And by kids I mean all ages under eighty. Today is Sunday, so the crowds are pouring into . . . Disneyland.

This place is sheer delight. Everything the man touches turns to gold. Here is artistry, commerce, imagination and honest-to-goodness value for money in fourteen acres of reclaimed swampland. It's a playground for everybody built on a scale of five-eighths.

There's a main street with shops re-creating the gay nineties. Kodak have on show their original Brownie camera made in 1888. You bought it with the roll film already inside it—23ft. of it, enough to take one hundred 2½in. round snaps. You sent the whole camera back for processing. It had cost you \$25 originally and a reload cost another \$10, including processing. Kodak also showed how the well dressed detective could carry his camera in those days—in his necktie, in his pistol, his watch, in his binoculars and in the handle of his cane.

Three doors along the street, the penny picture house. Six screens running simultaneously. Pickford, Garbo, Gish and — especially for the kids—the very scariest bit from an early version of *Dr. Jekyll and Mr. Hyde*. Once upon a time they wouldn't have slept for weeks after that! All music supplied by a mechanical piano, the films 16mm. back projec. . . .

No, they weren't. Something new here! All the projector beams are radiating from the big chandelier over our heads. I ask the barker on the door (striped pants, blazer and straw

A comfortable trip is assured by the fact that the steamboat runs on underwater rails.



Top picture shows the entrance to the Sleeping Beauty's Palace in Disneyland, Anaheim. You can go on a cruise to Adventureland, passing hippos which rear up out of the water (one spouts blood when it is 'shot' by the navigator) and a burning settler's cabin. In Disneyland's main street the shops re-create the gay nineties.

boater) if I can go up. He fixes it. Soon I'm inside the chandelier, looking down at six Kodak projectors. The prints are on Cronar 16mm. plastic film; each 400ft. film runs continuously fourteen hours a day, seven days a week for about two months.

The projectors each have two 1,000w. lamps, the spare automatically swinging into the lamphouse if the first blows out. Even the oiling is automatic and there's no splice to

(Continued on page 584)

Hanging Lamps

By HARRY WALDEN, A.R.P.S.

The latest gadget is not necessarily the best. Indeed, if the ultimate test of any gadget is the length of time it has been in use, then my hanging lamps idea ought to emerge with flying colours, for it goes back to about 1938 and I still make use of it today. It seemed to me that a lamp "stand" which could be suspended from some handy domestic fitting and not take up too much storage space would be likely to fill a very real need.

This device (Fig. 1) consists of a frame of $\frac{1}{4}$ in. wire so shaped that it will hang on to the back of a chair, from a picture rail or nail (B) or, by means of the rubberised angles at AA, from the top of a cupboard or shelf. I have even used it suspended from the ledge of a cupboard door. In the drawing the supports used are indicated by dotted lines. A bulldog clip is fixed to the centre of the front wire, the clip having a spring with a diameter of about $\frac{1}{4}$ in.

This frame clips on to a light vertical tube or rod, and the lamp or lamps (D) are fastened to the rod by means of bulldog clips. The rod consists of a very light-weight metal expanding curtain rail, 2ft. 3in. long, with an inner tube which can be drawn out to extend the length to about 4ft. 6in. It came from a certain store where, in those days, nothing cost more than 6d. But any light rod or tube up to about $\frac{1}{4}$ in. diameter will serve, and it could be a little longer than 4ft. 6in. with advantage.

It will be seen that, once the frame has been hung from a support, the lamps can be fixed to any part of the rod. If the frame is fixed to the rod lower down, the lamps can be set above the frame. Hung from a picture rail they can then easily reach the ceiling. Lamps can be turned sideways by releasing one of the

clips and turning to the required position, though the frame becomes unstable if turned more than about 45° sideways. Tilt must be provided for in the lamp-holder.

A lot of light can be got from photofloods in light-weight reflectors. At least three lamps can be set one above the other. Twin lamp-holders, with reflectors side by side, can be made. Frames can be set side by side on a wall just over a foot apart.

Fig. 2 shows the shape of the frame and the side loops to fit over a chair, the inverted V-shape of the back wire and the bellying out of the front wire. The two ends of the wire meet at the centre of the front of the frame and are turned up to form pegs about 3in. high, which slip between the tubular spring and flat piece at the back of the bulldog clip (inset C).

I found that it is not necessary to fix these pegs into the bulldog clip, as the weight of the rod and lamps keeps it on the pegs. If the pegs are made to spring slightly apart, there is enough friction to prevent the frame from falling out of the clip if the rod is lifted.

The rubberised surfaces of the bearing points (AA) were made in several ways, e.g., slipping on a sleeve of rubber tube—which is not very easy—binding on a thin wide strip of rubber and trying on the ends with thread or, latterly, by painting with latex rubber emulsion such as Copydex.

The dimensions in Fig. 2 are approximate but must be followed fairly closely if the frames are to be used

on the backs of chairs, which are most useful supports, allowing as they do quite a lot of freedom in placing lights near the subject.

I hope to describe later the various types of light-weight lamp-holder. The simplest, shown at D, is tilted by merely bending the wire! All it is is a piece of $\frac{1}{4}$ in. wire bent into a ring to take a household bayonet lamp-holder. It is attached to the bulldog clip by means of a narrow downward loop of wire, $\frac{1}{4}$ in. wide (inset D), which is slipped into the bulldog clip between the spring and the flat plate. No further fixing is needed. Slipping the wires into the clips in this way enables all the bits and pieces to be separated after use.

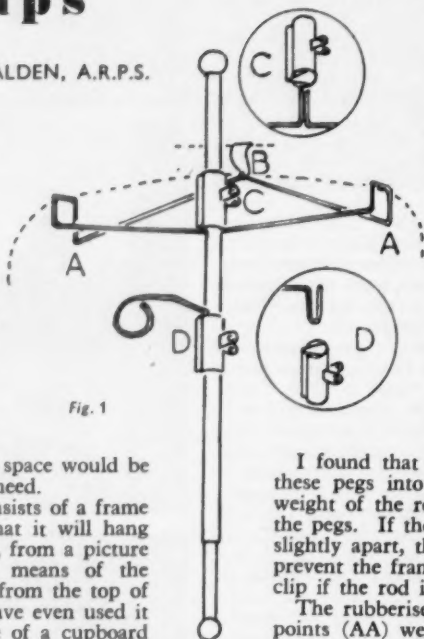


Fig. 1

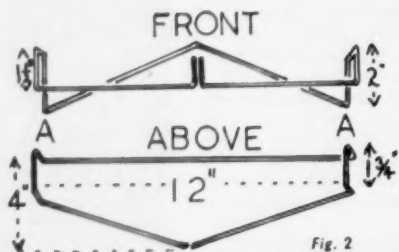


Fig. 2

IDEAS

exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

FIRST LESSONS

Sir,—Being but a "new-chum" in the ways of cine, I would like to add my own words of enthusiasm to the many expressions of appreciation of A.C.W., and relate a few of my experiences. I am a lone-worker over 300 miles from Adelaide, the capital of the state of South Australia, and in consequence of my profession—I am a teacher at a small country school, where I am the only adult—I have little opportunity of meeting chaps with similar interests to my own. Yet, over the last twelve months, my Movikon 8, with guidance from A.C.W. and a long-suffering family, has brought me many bright daylight hours and winter evenings shortened by the absorbing task of editing and projecting.

Finding a projector to suit my requirements was my first and worst headache. As there is no power supply to the school-house, I had to find a machine that could be adapted readily to a 12v. battery system, and decided on a Eumig P8 which, while using a 12v. lamp, needed only a motor rewind to become a very efficient projector. There is power to spare, even when projecting my longer 400ft. Kodachrome reels, and the brilliant image enables me to fill a 3ft. 6in. matt screen quite effectively. I use mainly Kodachrome, for Gevaert (my favourite monochrome stock) is not easily obtained out-back.

Ready-Made Audience

Perhaps I am more fortunate than many amateurs in that I have a ready-made audience for five days in most weeks of the year, for my 17 pupils are always ready to see my latest "creation", particularly if it affords a break in an arith. or spelling lesson. However, though eager, their criticisms, voiced outside on the verandah after the show, are worthy of attention.

My prize shots of spring blooms in C.U. were "pretty dull" until I took the hint and added life with sequences of sucking calves, chicks and lambs on the bottle. An ultra C.U. (that Movitar focusing lens is superb!) of a lamb's tail quivering in ecstasy as it sucked the bottle was received with cries of delight by these country children, unspoilt as yet by the blood and thunder of city matinee programmes. Then with shots at M.S. and C.U. of the children themselves picking the wild spraxias that bloom in profusion around the school, I was able to complete a film that at least gives evidence that I have read my A.C.W., learnt my first lesson and passed my

first test—that of giving some pleasure to those outside the immediate family.

Projecting on to a matt surface in the school-room has its disadvantages, the chief one being that the room must be completely darkened and then, of course, all work must stop. Stanley Jepson's article in praise of back-projection sent me in quest of the ideal translucent material. Tracing paper I found proved unsuitable because of its texture—highlights became mottled. Tracing linen showed the weave, but celastoid plastic material, stretched double across an 18in. picture frame and held in place by cellulose tape, seems the answer to my problem.

Both strip and movie films are shown to individual classes who, when looking into the eye of the projector, need no blinds drawn. Further, other classes, seated at an angle to the screen, are unable to see the images and so are not distracted. A hand mirror, pivoted horizontally in a wooden frame, not only reverses the image when 8mm. is used, but enables quick centering of it on the screen without the bother of raising or lowering the projector.

Once again, thanks, A.C.W., for the start you have given me. I only wish that here down-under, such a L.S. from your world of cine clubs and Ten Best performances, I had the opportunity of seeing what is tops in amateur films! But my July number is due any day now and that, C.U. before a winter fire, will prove a second best at least.

St. Clair,
Via Millicent,
S. Australia.

JOHN HORWOOD.

CHECKING YOUR H.L. METER

Sir,—As an adherent of the Smethurst Highlight system since 1938, may I commend to other users the idea of occasionally checking or "zero-ing" their meters.

Briefly, on a bright sunny day (maximum light intensity) the meter is pointed directly to the sun and a small mark is made (a pen will do) on the celluloid, to record the highest point the needle will reach. Later, the pointer and H.L. film factor speed disc may be adjusted to bring it into line with known facts; i.e., for Kodachrome, the exposure guide provided with the film indicates Average Scenes, Bright Sun, f/8 for normal 16 f.p.s. By setting all these together, keeping the pointer to the ink spot, it reads back the correct H.L. film factor, in other words, the film speed. This may then be recorded.

I have two H.L. meters of the same make:

zero-ing them in this way, it is interesting to note that the H.L. factor for Kodachrome for one is 5 and for the other 7, evidence of slight manufacturing differences. This method involves no tampering with delicate mechanism. WEST TARRING. E. J. SPARKS.

REDUCING 9.5mm. TO 8mm.

Sir,—Readers may be interested to know that it is quite simple to reduce 9.5mm. to 8mm. with good results. Dissatisfaction with processing, susceptibility to scratches, the cost of colour film and the fact that the film had to be sent to Europe for processing, taking two to three months, led me to change to 8mm.

To reduce my 9.5mm. films to 8mm., I laced them them back to front in a Gem projector and projected them on to a piece of frosted glass inserted in my titler. My Keystone K8 camera, with supplementary lens, was screwed into the camera block on the titler, and both camera (loaded with Gevaert stock) and projector were then switched on. Friends who assured me that it couldn't be done, and that projector and camera would be out of sync., had to change their minds. My friend and I have so far reproduced eight reels in this way. I should be happy to give any help I can to any 8mm. user wishing to do likewise.

5 Scotsburn Avenue,
Huntingdale,
Melbourne,
Victoria, Aus.

G. T. GUEST.

SLOW TAPE SPEEDS

Sir,—I have read with interest the recent articles and letters on tape recording and have done a considerable amount of 8mm. work myself. I now have a Philips Recordergram Major (AG 8106), of which I have seen no mention in the recent lists, and as far as this machine is concerned, the statement (in "Q and A on Tape Topics", July) that "Speeds slower than 3½ in. per sec. are scarcely good enough for anything but dictation for which they are intended", is completely misleading.

I have been so satisfied with the reproduction that I now use only the 1½ in. per sec. speed for all my recording. The quality is not only completely adequate for commentaries and background music, but is—to my ear at least, and confirmed by the opinions of others—very satisfactory for the recording and playback of any kind of music; in fact, as I write a well-known violin concerto is playing with no appreciable loss of quality from the original L.P. record. I don't pretend that the results would satisfy the classical music enthusiast, for whom nothing but the best Hi-Fi is acceptable; obviously the high overtones must be lost, but for the average 8mm. worker this machine gives perfectly good results on the slow speed.

Another point should be mentioned: the question of cost. Obviously 16mm. film gives considerably higher quality than 8mm.—yet the latter is considered to be quite adequate by thousands of amateurs. The same argument applies to tape: if you can get adequate quality from a slow speed, why pay two or

four times as much for an increase in quality which you do not require? Apart from which, the advantage of being able to start a small (5in.) reel of L.P. tape of light music and forget about it for an hour and a half is obvious!

In short, I would recommend prospective buyers not to be discouraged by some of the comments which have appeared in your columns, but to give a fair trial to a slower-speed machine, which may surprise them very agreeably.

Balsemienlaan,
The Hague.

D. P. ROBERTSON.

It is, of course, true that a tape speed of 1½ in. per sec. can give quite acceptable results, provided a high grade recorder is used, and its tone correction circuits are properly matched to the limited frequency response of the slow tape speed. In fact, our contributor did mention (March, p. 1134) that a tape speed of 3½ i.p.s. can give quite high fidelity results, from which it follows that 1½ i.p.s. can be made to give acceptable results—as Mr. Robertson confirms.

On many recorders, however, the results at 3½ i.p.s. are at the lower limit of truly acceptable quality. And as most recorders are made to work at 7½ and 3½ in. per sec., we regard these as the standard tape speeds for cine work. After all, the cine worker rarely needs a longer recording than the 30 mins. given by a 7 inch spool of standard-play tape at 7½ in. per sec., or one hour at 3½ i.p.s.

ALSO RAN?

Sir,—In St. Cast recently I had an opportunity of seeing the prizewinners in a local festival of French amateur films. The standard was impressively high, and in the imagination shown in theme, approach and direction, they seemed to me to leave British amateur films far behind. Are we falling behind other countries in the standard of amateur films we are producing? It would be interesting to hear the views of those who have had wider opportunities than myself of making comparisons.

SLOUGH.

IAIN C. BAILLIE.

TITLING EXPERIMENTS

Sir,—I have been doing a spot of "speculative groping" recently to try to get away from the stolid, text-book titling. You know: white caps on a black card or black caps on a white card. The fact that I do not possess a standard "titling device" has been of help, for it has encouraged a certain amount of experiment. In case anyone is interested, I enclose two sample clips from my efforts.

For these I used an ordinary wardrobe drawer lined with background material. Corrugated cardboard is very effective. In one case I used a piece of embossed wallpaper curved inside the drawer and fixed on the top edge at front and back. For another, I used a rather coarse linen material and arranged this like a cushion in the bottom of the drawer.

Next, I laid a piece of clean, good-quality glass across the top of the drawer; this forms the backing for letters or illustrations in the "foreground" of the title. In this connection I am fortunate in that my surname is also the name of a firm who advertise each month in the A.C.W.—I just cut out a bit of their advertisement and half the title is ready for filming!

In this particular title, I get a sort of 3D



Titles made in a wardrobe drawer.—See letter, "Tilting Experiments" in column 2, facing page.

effect by placing my props under the glass and the lettering on top of the glass. Though so simple to make, it gives quite a professional opening to "WALLACE FILMS".

By careful adjustment of the two photo-floods I use, I was able to avoid any reflection from the glass, and at the same time obtain both good front lighting and nice low-key side lighting for emphasising the texture of the background. With experiment some neat shadow effects can be secured. In one of my efforts the shadows are cast, partly from objects placed on the glass and partly from objects which do not themselves appear in the shot—a reel of film, for instance.

The camera was simply mounted on a tripod for filming these titles. The head is pointed down so that it is vertical to the centre of the title set-up. Fortunately the Bolex has an excellent parallax correction, usable as close as 18 inches from the subject.

Quite apart from the fun of making titles (its almost a hobby in itself!) it is such a change from the rather stereotyped effect one gets from always relying on a fixed set-up. All very well for filming text and dialogue subtitles, but for main titles, give me my utility wardrobe drawer (Mk. 1)!

The other day I toured the impressive Stanley Schofield lay-out in Bond Street, and noted that a lot of the 16mm. equipment had been designed and built apparently by himself and his team. Although professionals have the edge on us when it comes to essential equipment, I think it is encouraging to find that both pros. and amateurs can improve the usefulness of their equipment by making simple gadgets and accessories. On this ground we are more or less equals.

SOUTHWICK.

PATRICK WALLACE.

TRAVEL FILMING? TRY MALAYA

Sir, — For those cine enthusiasts not particularly interested in filming screen plays, Malaya provides a wealth of interesting documentary and travel material. 8mm. is by far the most popular gauge out here, while Kodachrome and Ferraniacolor are easily obtainable. The latter is processed in Singapore, but it would appear that the technicalities of the work in this hot and humid climate have not yet been overcome. Koda-

chrome is processed in Australia but, though the delay is agonising at times, the service is extremely efficient.

I use a B8 and am glad to say that the Bolex agents in Singapore take an interest in their wares after sale second to none. I have found A.C.W. of unfailing interest, though the more technical articles on sound or the adaptation of already intricate models are rather beyond me. Still, enthusiasm and interest count for a lot, and my wife and I have been responsible for several new recruits, one of whom bought his first cine camera on the strength of one of your test reports.

We have found our spare time (and purse) fully extended by trying to record some of the fascination of the day-to-day work on rubber plantations, tin mines, pineapple plantations, rice fields, etc., and the various customs and religious festivities of the Malays, Chinese, and Indians who comprise the bulk of the population.

May the A.C.W. continue to cater for the enthusiastic non-expert.

Alor Star,
Malaya.

D. J. HARGREAVES.

Always particularly glad to hear from friends overseas and to know that A.C.W. is doing its job as a link between amateurs everywhere. The photogenic nature of some delectable spots from which readers write is indeed mouth-watering. Any takers for presenting the case for the spot which has the greatest cine possibilities?

WIDE SCREEN

Sir,—I was interested in the letter, "Ban Wide Screen?" (Aug.) but while I disagree with the sentiments expressed in it, I do feel that the use of wide screen in the presentation of films shot for the 4:3 ratio cannot be too strongly deprecated. By all means show wide screen films, but only if they have been shot for wide screen.

As it is now, pictures shot in the old 4:3 ratio are subjected to abominable topping and tailing, which results in some of the most awkward and ugly compositions in the history of the cinema. Particularly infuriating are such things as two-shots where the eyes or mouth of one or both characters are hidden in the masking. More maddening still are shots of dancers whose feet are cut off.

The futility of many wide screen installations reaches its climax in the news cinema, where almost all the material is shot for the 4:3

screen. Cartoons suffer especially since they are composed with great care and most of the frame area has some importance in the picture. Would not a still photographer feel justifiably infuriated if, at an exhibition open to the public, the judges saw fit to trim his carefully composed print to conform to a standard shaped mount?

Surely some standardisation can be reached in this matter. Would it not be reasonable to establish three aspect ratios at most—for example, 4:3, VistaVision and CinemaScope? These would cover all normal requirements for films which have been shot up till now and would also give harassed cameramen an opportunity to prove once more their worth as artists. It would be interesting to hear the views of other readers, as I cannot believe that I stand alone.

Incidentally, I wonder if readers would be interested in some of my experiments in wide screen. I made my first anamorphic lens in November 1954, following it with two more which showed a distinct improvement. All three were of the now familiar cylindrical form and were computed to give a squeeze ratio of 2:1. Thus the image projected from the standard frame was 8:3.

Last year I made a short film to demonstrate the lens, and to give added interest to the visuals I developed a crude form of stereophonic sound, rather similar to Perspecta. The nerve centre of the system (see schematic diagram) is a manually operated control panel with two separate inputs and outputs. The

first output is reproduced through a series of three speakers placed behind the screen, while the second is relayed through two speakers at the rear of the auditorium.

We recorded music for the film with a G.B. tape recorder and this served to feed the first channel. By means of the rotary switch and the volume controls, it was possible to make the sound issue from either or all of the three speakers behind the screen. The second channel was activated from a record player via the amplifier of a G.B.-Bell & Howell 622. This reproduced sea and wind effects which were relayed through the auditorium speakers.

The whole thing is terribly crude. I used ex-Govt. equipment throughout for economy's sake, the whole outfit costing me about £2 10s. As can be seen from the diagram, it is a seething mass of constantly changing impedances, and I can't understand why it worked. However it did, surprisingly well, and the enjoyment I got from its construction and use made it well worth the trouble.

CATTERICK. R. C. MILLER, F.S.A.O.

BUT HAVE YOU TRIED IT?

Sir,—The way a few of your readers get hot under the collar over the advent of amateur wide-screen makes me wonder whether they have really tried the new format. Certainly Mr. N. E. Roll (Aug.), in a letter more contradictory than convincing, gives the impression that he is passing judgment only from his experience in professional cinemas. If, as he says, "the relative dimensions of the screen should be of no importance whatever", why pour out a protest in ink because there has now developed a breakaway from the purely arbitrary screen size adopted as a convenience by the cine pioneers?

Mr. F. W. Holmes, in the same issue, expresses the opinion that "amateurs should keep to the classic format". By the same reasoning, amateurs should keep to silent films and not dabble in sound, or—to carry the same process of logic(?) a step further—they should stick to the old-fashioned box camera and leave the movies to the professionals.

I wonder how many of the protestants who have raised their cries against wide-screen in the last few months have tried filming in the

STEREOPHONIC SOUND

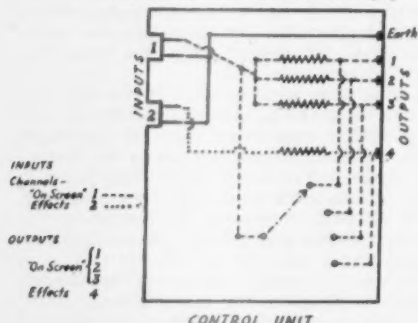
Inputs: Two (separate); 1 is coupled to the 'on screen' speakers, while 2 serves the auditorium or effects speakers.

Outputs: Four; speakers behind screen are coupled to 1, 2 and 3. Two auditorium speakers in parallel are connected to 4.

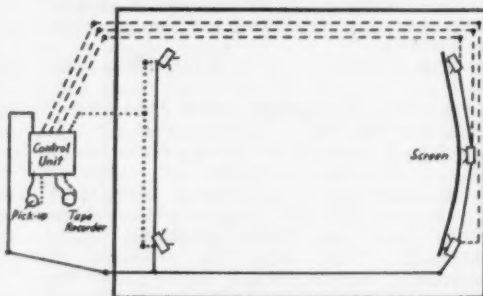
Controls: Two alternative channels are provided for 'on screen' sound of channel 1. By varying the position of the first (a rotary switch with four poles), sound issues from either of the speakers behind the screen or from both auditorium speakers. The other control is a separate volume control for each speaker. The two channels are alternatives and are not operated together.

Equipment: Ex-Govt. Bin. Tannoy speakers on shallow wooden boxes. Rotary switch and volume controls are from radio junk box.

See letter by Mr. R. C. Miller on this page.



CONTROL UNIT



SCHEMATIC LAYOUT OF AUDITORIUM

new format before rushing into print? If they have, then they should say so, thus lending authority to their statements. But if they have not, then it might be better if they left things alone, since the introduction of wide-screen in no way harms them or renders their equipment obsolete.

I purchased a Delrama anamorphic attachment for my 8mm. Sportster last Easter and have used it regularly since. The picture obtained is pleasing to the eye and gives every satisfaction. To buy the attachment meant sacrifices and strict economy in other directions (I have little, if any, talent, Mr. Roll, and little money, too!) but I do not regret one penny piece spent on the outlay.

I assume Mr. Roll was being serious when he made the rather surprising suggestion that no wide-screen films should be allowed in the Ten Best competition. To that request, Mr. Editor, I will add another: that you will similarly bar 16mm. and 9.5mm. films, because I do not shoot in those sizes; and that you will only admit 8mm. Kodachrome productions, because that is the stock I use!

HORNCHURCH. E. H. BUTLER.

REALISM WITHOUT PANNING

Sir,—Mr. N. Roll's suggestion (that wide screen techniques should be banned from amateur film contests) is outrageous. The arts have always enjoyed freedom of expression: do not let us lose that freedom!

Because the cinema has existed in a certain ratio for fifty years is no reason why that ratio should not change. As well-might it have been said that the magic lantern was good enough, so why bother with the new-fangled movies. Certainly it would be pointless to film baby on the lawn and family groups in wide screen, but for landscape shots the anamorphic lens comes into its own, giving realism without continual panning; and shots from a moving vehicle are far more realistic in wide screen.

It is my experience that wide screen is more effective in the home than in the cinema since it is easier to arrange seating from which the eye can take it all in.

LEIGH-ON-SEA.

ANDRE N. SMITH.

ANOTHER GAUGE

Sir,—This society, which is largely 9.5mm., is perforce interested in 9.5mm. politics, as recently discussed by Centre Sprocket and has given serious consideration to the position. It seems to us that the trouble lies mainly in the lack of choice in cameras. The cameras available are good but, apart from the Webó de Luxe, are fairly simple.

Now Duplex has arrived, but is it any help to the 9.5mm. user? Its use reduces the cost of stock, but entails laying in a complete new range of equipment—camera, projector, splicer, etc. In our view, the cost of launching it would have been better spent on the production of a good 9.5mm. camera, comparable to those available in 8mm. and 16mm., to sell at

£70-£80. Duplex introduces another gauge, and if it is to be the gauge of the future, 9.5mm. users may well wonder what the future is for them.

MITCHAM AND DIST. C.S.

S. F. MENDAY
(Secretary).

WELL EQUIPPED

Sir, — As a very enthusiastic 9.5mm. fan, may I express appreciation of your wonderful magazine. I am from Southampton and started with a second-hand Coronet at the Farnborough Air Show in 1954. Not knowing the first thing about cine work, what luck I had with those two colour films!

I came to Australia 16 months ago and have purchased all new equipment: Pathe National II camera with Hypor Cinor and telephoto, Gem projector, Weston meter and tripod, etc. Well equipped, and ready for anything, I joined the Ormond Cine Club. With their guidance and help, plus that of the A.C.W. and an equally enthusiastic friend, I now feel I do full justice to my equipment.

9.5mm. Kodachrome film supply is very limited, and for the first five months of this year—alas—nothing! Processing (to France) usually takes from 6-8 weeks, but what a lovely surprise I've just had—some returned in 30 days! And the quality—superb! Price at present is slightly dearer than 16mm. Black and white film is plentiful and reasonably cheap. Processing takes one week.

Anyone wishing information on cine equipment in this wonderful country, I would gladly supply.

1 Omama Road, Murrumbidgee,
Melbourne, Australia

RAY KNIGHT.

MIGHTY MIDGET

Sir,—With regard to the controversy about those "nasty little 8mm. films", it should be pointed out that our mighty midget gauge is the only true amateur gauge, since it cannot be satisfactorily transcribed to 35mm.

Parkhurst,
Johannesburg.

JAMES M. GIBSON.

Your admirable magazine is a source of great help to lone workers like myself.—
P. S.T., Serenje.

Query Corner

WANTED

Instruction book for Coronet 9.5mm. camera.—
2769123 ACI Hewer, Pay Accounts R.A.F., Wellesbourne,
Mountford, Warwicks.

Instruction book for 8mm. Meopta camera.—E. Colsell,
277 Kennington Road, London, S.E.11.

Wiring diagram of Siemens Shukert 16mm. silent
projector.—P. M. Lynch, 3 Surtees Drive, Durham City.

8mm. shots of motor cycle racing, T.F. or short circuit.
—M. Shaw, Rephad Farm, Stranraer, Wigtownshire.

9.5mm. war scenes, particularly AA fire at night, for use
in a science fiction cartoon.—B. Pember, 73 Hillrise
Mansions, Upper Holloway, London, N.19.

Back numbers of A.C.W. prior to Feb. 1956.—E. W.
Hilsdon, 348 Milton Road, Auchenflower, Brisbane,
Queensland, Australia.

OFFERED

Complete set of A.C.W. from Dec. 1937 to Dec. 1955,
with sole exception of issue dated Dec. 1942-Feb. 1943.
These are offered to a club or school group for their
library, cost of carriage only required.—A. F. Green,
40 Glenhouse Road, Eltham, London, S.E.9.



The sun in Malta is strong, so when Peppino Arcidiacono was not needed in front of the camera (he takes one of the leading roles) he helped by improvising a shade for it.

I had gazed at that red farmhouse from the balcony of my bedroom for the past two and a half years. It lay there across the fields, a symbol of the old Maltese peasant in a neighbourhood fast becoming a modern residential area. Recently it had seemed to assume new proportions, new colour, for, with those adjoining it, it had become the target of the government drive against the unauthorised manufacture of fireworks.

For years Malta had excelled in their production, but soon the old tenant and his son would be debarred from carrying on their dangerous and unprofitable trade. Could not this provide a solid base for a story film? If I could switch the responsibility for the prohibition from governmental decree to a demanding love, it should—I thought—be possible to establish a human situation which could be no less convincing—and the more palatable for the omission of the political background.

So I imagined that in that red farmhouse was a young peasant, Gianni, who was betrothed to Maria, a village girl. We would first see them coming from church with their families, and then later the boy's father, Peppinu, would pay a visit to Maria's family, and the wedding would be arranged. Deeply in love, the young couple would pledge their vows before the Maddona, and then off they would go to a fiesta, threading their way through the crowds, happy in the jollity and simple pageantry.

For such an occasion there must surely be fireworks, and in the evening Gianni would take Maria to see the fine display that

The Man Who

he himself had helped to contrive. But although Maria would be as delighted by them as any village girl, her pleasure would be clouded by fears about their dangers. (I should perhaps explain that in Malta fatal accidents have been frequent.) There can be nothing for it but that Gianni, as a pledge of his love, must swear to give up making the dangerous

The story of the
an A.C.W. 'Osc
film

By FRANK



The congregation wends its way from the ornate church and slowly wanders out to the white ribbon of road which threads through the sun-baked countryside. Two families pause for a chat.



We can look forward to a happy wedding at next year's fiesta.



We shall pledge our love before the Madonna this evening.



The Church is the kindly mother of the little community, and although the young lovers will pledge their troth at the wedding, custom and the fullness of their hearts demand that they must first go to seek a blessing.

Maria is serenely happy but a little afraid, for can such wonderful happiness last? Surely there must be a cloud on the horizon somewhere? But meanwhile the horizon is vivid with the gay fireworks that follow a fiesta.



Gloomily he takes himself off to the inn, becomes involved in a row. Almost before one can appreciate what has happened, a fight develops.



Gianni is stabbed and staggers out. A few yards away is the sanctuary of home. He reaches his bedroom and throws himself on the bed.

These photographs are frame enlargements from the 8mm. Kodachrome film now being circulated in the Ten Best of 55

o Loved Fireworks

ry of the making of
W. 'Oscar' winning
film.

FRANK DEBONO

things.

Equally, there can be nothing for it but that Gianni must agree. But the pledge proves difficult to keep. One could probably laugh off the situation when a small boy has the temerity to throw a firework at him as he sits brooding with Maria, but the taunts of his friends are indeed hard to bear; and it is even



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Gianni's father calls on Maria's family. There is important business to discuss—the marriage. Maria keeps shyly in the background; when her young sister brings her word that Gianni is on the way, she slips out to meet him.

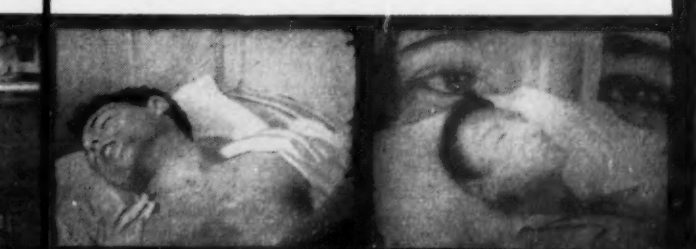
Sweethearts from childhood in a small community where everyone knows everyone, the young couple watch the children at their games, and can still share their pleasures, for their own childhood is not so far away.



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guy

The cloud has appeared. Maria makes Gianni promise to give up making fireworks. But the taunts of his friends get under his skin. He gives vent to his feelings by hurling a stone to the ground.

Her father listens in silence while she pours out her troubles. Is it right to hold Gianni to his promise? The old magic seems to have gone. Gianni is moody and sullen.



A
y of
and

Distraught, his father, Peppinu, runs impotently about the room. What is to be done? To Maria there remains only one answer. She must go at once to a shrine to intercede for him.

On her way there she pictures him as she best knew him and as she last saw him. But when she returns, Peppinu is hanging crepe on the door. She will never see Gianni again.

chron
est of

film, *A Vow to Eternity* (550 ft.). Blown up to 16mm., it is one of 55 programme. (See Show Diary on page 580).



Frank Debono, the producer, at the Nizo S2T camera, shoots a 'night' scene in daylight featuring the young lovers (Miriam Galea and Sandra Calleja).

harder to watch them making their pyrotechnic toys and not be able to join in.

Moodily he takes himself off to the inn. Maria, perturbed, asks her father whether she is wise in holding Gianni to his vow. Gianni, sullen in his ill-temper, gets involved in a row with customers in the inn. The row develops into a fight. A knife is flashed—and wounded, he staggers home. Peppinu is distraught. Maria, fearful that human aid will be of no avail, sets out for a shrine, there to intercede for him. But when she nears the farmhouse on her return, she sees Peppinu hanging crepe on the door.

In a few weeks my script was finished. The fact that the story was built round the farmhouse minimised location difficulties and there are always plenty of fiestas, particularly in the summer. My principal male actor, Sandro Calleja, had been with me ever since I first started amateur dramatics. For the role of the father I had had my eye on Peppino Arcidiacono, an artist, who came to advise on the interior decoration of my house. Miriam Galea, who plays Maria, was introduced by a friend.

I well remember the first morning's shooting. It was spring, the weather fine but windy, and lightheartedly we walked up the winding path through the fields that led to the farmhouse. The children with us gaily darted in front of the camera every time a take was imminent; so did the loose leaves of the script.

And as evidence of our lightheartedness, it should perhaps be mentioned that it was only when



Watched by Maria, Gianni lies stricken, his life ebbing away—a shot from the last of the interior scenes.

the camera began to turn that we realised that our Peppinu, the father of a ten-year-old boy today, would—in the space of two months' shooting—become the father of a young man of 25. (Editor's note: the long flashback, early in the film, of the childhood of Gianni and Maria, is omitted from the film now being circulated in the Ten Best programme.) However, burnt cork darkened his hair and helped to make him look younger.

Filming the Interiors

The first indoor shots I tackled were the last in the film: the scenes in which Gianni staggers into the bedroom, throws himself on the bed and is tended by his father. These I shot in the domestic quarters in the top floor of my house. I already had some experience of my two bare photofloods—the only lighting equipment I possessed: without reflectors I knew I could expect only harshness and glare. So we tore up a cardboard carton to use as shades, and my two brothers, standing on chairs, held both lamps and shades.

The results were so satisfactory that I decided to write two more indoor sequences into the script—sequences which I knew to be desirable at the time I compiled the script, but which I left out because of doubts about the technical resources available. One of them is the scene in which Maria talks to her father.

At this time, too, I was tackling the running sub-titles, made possible by the fact that my Nizo S2T, with $f/1.5$ focusing lens and $f/2.8$ 36mm. telephoto, has a rewind. I would first shoot the scene, then rewind and re-expose the film on the titles lettered on a blackboard. Only one or two retakes were necessary, due to the titles being off centre or the background being too light.

Tricky Work

There was also a considerable amount of superimposition—tricky work, this—in the final sequence. Against a big close-up of Maria as she hurries to the shrine is a background of scenes, dissolving into each other, illustrating her tumultuous thoughts. We see her, for example, in tender scenes with Gianni, and finally we see him stricken in bed. For this series I had to take the background scenes first to minimise the risk of overshooting.

It entailed marking the film in the darkroom and timing the operation with a stop watch to the exact second. The timing had to be dead on, because the sequence ended with the camera pulling away from Maria at the precise moment when the background image faded, so that from a B.C.U. of her racked by her pictured fears we come back with her to reality with a medium close shot.

Dissolves and Fades

Dissolves and fades proved rather a problem, for the sun is so strong in Malta that a too recognisable image was produced on Kodachrome at my smallest stop of $f/16$. I used a fading glass but the results were not as I would have liked; in the interior scenes it was, of course, possible to fade merely by stopping down.

Another difficulty arose in the shooting of the scene, supposedly at night, when coloured rockets are fired off in a field. I know that under-exposing daylight Kodachrome would give a night effect of sorts but that it would have a yellowish tinge and would not convince the audience. So it seemed to me that the only thing to do was to try Kodachrome A and under-expose that, shooting against the light. I under-exposed by two stops and got a most convincing dark blue cast.

The reaction close-ups of the two lovers watching the rockets being fired were shot indoors. Pieces of coloured Cellophane were mounted in a frame in front of a photoflood. I used full aperture— $f/1.5$ —and the pieces of Cellophane were successively whisked in front of the lamp, suffusing the faces of hero and heroine with light of varying colour, now green, now red, now orange. The shots of the explosions in the field—about six frames each—I over-exposed by one stop in order to accentuate the appearance of glare.

Intercutting

Incidentally, young Karmny Aquilina, son of the tenant of the farmhouse, worked overtime on the fireworks, hazarding life and limb in setting them off. On one occasion we got a scare when a string of them started crackling in his hand. He produced the dummy bombs and cylinders used to show the ground explosions. Shots of coloured rockets in the sky, with which the ground shots were intercut, were taken during the many fiestas.

The main title has a pictorial background: an oil painting by Peppinu, which he kindly presented to me; it now hangs in the little theatre in my house. But I also have another reason for remembering the part he played in *A Vow to Eternity*. In competition with professional stage actors engaged by other members of the Malta Amateur Cine Circle for the films they submitted for the annual contest, his fine performance won him Malta's "Oscar" for actors. All the acting team, indeed, did well and are looking forward to the next film we are now enthusiastically planning together.

Cutting in the Camera

There is no doubt at all that very many 8mm. users never cut their films, leaving them exactly as they come back from processing. And I think that all 8mm. filmers who *do* cut their films will agree with me that it is a rather tricky job and that there is always the growing worry that one may get a slight, momentary loss of focus at the passage of a splice.

So it should be useful for everyone using this gauge (and, I trust, for users of the other gauges who cannot be bothered to edit), to consider some of the techniques of "cutting in the camera." Purists tend to shriek at the very idea for, of course, real finesse is practically impossible; moreover, there are things you simply cannot do. For example, you can't place 2-second reaction close-ups, or do the intercutting demanded by a chase sequence.

You Can't Do It!

The first is palpably impossible, partly because the precise placing of such close-ups cannot be gauged except by careful study of the two adjoining shots, and partly because it is impossible to start the camera at the exact instant that the expression is apposite, and equally impossible to decide while filming exactly when the shot should end. I suppose the second could be done, but I flinch at the thought of shooting in their final order all the constituent bits of a chase—the car approaching, the driver in close-up, the other driver, the cars nearing one another, etc.!

So, having slightly mollified the purists and pointed out what not to attempt, let us consider what can be done. First, introductory shots: it is almost always possible to decide the order and the length of such shots, and so it is well worth while shooting them exactly thus. Incidentally, it is only a short step to fading-in in the first shot, and so saving another item of after-filming work which always tends to be tedious.

Second, linking sequences. These, which often come as spacers in family and holiday films, consist of such shots as emerging from digs, close-up of street name, children setting off along road to beach, much-

patronised toy-shop, new toy being hugged, family with one straggler arriving at beach. Again, these can obviously be shot exactly in that order—indeed, this is the sort of occasion when "cutting-in-the-camera" almost comes naturally, so long as you think up the set of shots in advance. In fact, it is such sets of shots, and their successful appearance on the screen without any editing, that are quoted by non-editors as an excuse for their inaction!

All In One Location

My third and last general example of such shots is the type of documentary action that occurs all in one location and is either continuous or repetitive or nearly so: a stroll round a fun-fair, for instance, or a ball-game on the beach. In each case it is fairly easy to plan your set of shots, and shoot them in the order in which they will be finally required.

Of course, even when there is no hope of cutting the whole scene "in the camera", it pays to shoot in this way the parts that *do* lend themselves. If you know you will have to cut-in several close-ups of watchers, hard to coax together, you may at least shoot the first scene in its correct place, though you will run on the camera to provide enough footage for two more cut-ins which will have to be separated and edited.

As you gain experience in the technique, this sort of subtlety comes naturally: you have shot the M.S. of Uncle Joe staggering to the ice-cream stall, and you have moved in for a closer shot of him staggering away, with handful of ices for the kids . . . but while you were moving in, he has taken off his jacket and it is now over his arm. An instruction to him to don it again would meet with a terse rejoinder.

Immediately, therefore, you shoot a 3-second



One of the advantages of joining a club is that participation in film making will help you to an insight into the basic techniques of scripting and editing, for a story film can't be edited in the camera. In this shot Planet F.S., noted for their care over production details, shoot a scene for Open Your Eyes in which a cub envisages his promotion to scout rank. In the foreground is the continuity girl; the director stands by the camera.

separate close-up of the name over the stall, or any other continuity cover, and then proceed as arranged with your closer shot of Joe moving off. Continuity preserved—and all cut in the camera. Phew!

When your film comes back from processing, you reap a two-fold prize from whatever

cutting-in-the-camera you are able to achieve. First, you get brisker continuity and narrative pace than the un-cut reel presents and second, the comparatively simple, or certainly much simplified, re-arrangement of shots that is needed makes the job of cutting relatively quick and easy. And so it gets done sooner.

Black Mark for the Still Boys

I wish the people who shoot those photographically excellent 35mm. colour transparencies would also cut in the camera; or, if they can't, throw away or hide those that are poor or repetitive or out-of-place. I also wish they would learn from us the simple techniques of establishing shots and punctuation.

One frequently comes across series of perhaps twelve views of famous buildings in a Continental city, the first picture a distant general view of the city. As the successive pictures are shown, the location of each is often described with reference to this general view, well-known to the photographer but naturally only partly taken in by us, the audience, at one viewing. Hence, as in film, this picture should be shown two or three times in among the others, re-establishing the geography and so adding form to the series of pictures.

Continental Delights

Two Japanese "Sun" lenses are being much advertised on the Continent: the fixed focus wide-angle 6.5mm. f/1.9 and the 37½mm. focusing f/1.9. In one advertisement I have seen they are listed at 1,650 (£12) and 1,800 (£13) Belgian francs respectively. It also includes six other lenses for 8mm. cameras—

The ghastly habit (which some of us also occasionally perpetrate) of showing white screen in between each collection of transparencies—bad punctuation—can be readily corrected. All the still boys need do is to make themselves a nice trade-mark or cipher picture, and slip this in where now they push over the empty carrier.

Can anything be done with the unsuccessful transparencies and unnecessary cine shots? A friend of mine places them on the reel after the End title and some blank film. On genuine demand, they are shown, but on formal occasions he switches off at The End and whips off the reel before anyone notices that it still carries some film.

But take care! You have to be quick, if there are 5-year-olds around, in getting another film going before the old cry goes up: "Oh! But Daddy . . .", and the wretched, censored shots—now intriguing on account of their unexpected and spontaneous boost from 5-year-old level—just have to be shown, providing a horrible anti-climax.

some very slightly more expensive and carrying the names Kinotel and Kinotar—and adaptors to permit these standard type D mount lenses to be used with Sportster, Viceroy, and L.8 Bolex cameras.

The only British lens getting a mention is the Taylor-Hobson. It is alarming to think of our lenses being shouldered out of the international ciné market, for our economy is helped only by our manufactures, not by our import agencies, however excellent they may be.

Among home-show films not yet available to us are the puppet series with the amiable, pipe-smoking hedgehog Mecki, who now also appears on postcards issued in Munich. Of film stock there is Perutz, 8 and 16mm., with two emulsions at choice, speeds 25 and 31 B.S.I.; Zeiss Ikon Contapan U 13 special double-8 film, fine-grain, speed 28° B.S.I.; 28° Ferrania double-8 at 18s. in Holland, 32° at 20s., and Ferraniacolor at 34s., all including processing.

I mention the prices in specific countries because they vary. For example, the Japanese wide-angle 7mm. lens is advertised in Switzerland at 118 francs (just under £10). In the same list is a 10mm. wide-angle lens for 16mm. cameras, f/1.9, at 195 Swiss francs (£16).

One other appetizing detail: Perutz guarantee a 24-hour developing service for their reversal film in Germany. (English labs. please copy.)



Hero of a puppet series popular on the Continent, Mecki, the amiable hedgehog.

If you seek local audiences, you can't go far wrong by making a film in which they can see themselves and recognise places they know, as Cheltenham F.U. (here seen at work) are doing in their 8mm. production.

Leckhampton:
Sketches of a
Village.



Scripting Reduces Film Wastage

One advantage of shooting off the cuff: some of the shots in a 50ft. film featuring his daughter—sent me by Mr. T. Ingram of Northampton—are fogged, but since the film was shot as opportunity offered, the continuity will not be spoilt by their removal. There are amusing shots of the little girl toddling around, playing with a bat and a radio set on the lawn, and, best of all, enjoying an ice cream cone. The close-ups of the ice cream spreading all over her face are very effective: she is far too busily occupied with it to worry about the camera.

Indeed, her performance throughout would have appeared spontaneous but for one thing: an adult is too often seen pushing her into the picture. A better choice of camera angle or careful cutting could have concealed his presence. Alternatively, he should have been brought right into the picture and allowed to share in the action. The last shot in the film, an evocative one showing the child toddling away into the road, is marred by a shadow cast by this adult, who is obviously waiting to catch her, should she go too far.

How necessary it is for the cameraman to keep an eye on what is happening in the background as well as the foreground of his pictures!

Mask-Line Splices

Mr. Ingram uses mask-line splices, such as are made by the Premier mask-line splicer, but I doubt if these are always strong enough for 8mm. Certainly, several of his were falling apart. They are invaluable when it comes to editing 16mm. negative stock, but cannot be expected to offer such a strong join as a conventional splice. But 8mm. originals have to put up with quite a bit of wear and tear, so the stronger the splice, the longer it will last.

Fretwork by Brian Tree, a 50ft. film shot on Kodachrome A by Mr. H. J. Turpin of

Enfield, starts with a very real advantage: it has a theme—how young Brian makes a fretwork ornament. We see every stage in its production: it begins with the boy reading the instructions, then he marks the wood, cuts it out, sandpapers it, assembles the various parts, stains it and finally places the finished object on the mantelpiece.

The indoor lighting, consisting of a bar with reflectors and camera attached to it (as described in my notes in the Dec. 1955, *A.C.W.*) was first rate, and the camerawork steady and assured. Altogether, it is a most competent instructional short. The emphasis throughout is more on the fretwork than on the boy, and I wondered if this was intentional. For a family film, the boy might well have played a larger part. It would have been interesting to know why he made the object and what he did with it afterwards; and a few humorous touches might possibly have been added.

How It Was Done

Incidentally, he appeared to me to show quite remarkable skill for one so young, and it was only when I re-read Mr. Turpin's letter and discovered that he had had some help between shots, that I realised how it had been done! I have seldom seen a 50ft. spool used to better advantage. Hardly anything seemed to be wasted. How was this achieved? Simply by careful scripting.

I, too, have been scripting a film featuring a young child—my nephew—and have already begun filming (the frame enlargement in *Portrait Gallery* comes from it) but have not got very far. The truth is I dislike titling, and this film has quite a number of titles. The main title "The Ship Builder" was to be followed by the words "An Educational Experience", which would in turn be followed by "Ship-building is a highly complex process.

PORTRAIT GALLERY



A collection of close-ups to which you are invited to contribute.

No. 6. Intent on painting his boat, the boy is not intimidated by the camera. This is a frame enlargement from 8mm. Kodachrome. The sky background looks well in colour, but is often better avoided in black and white. The boy is bending over his work, hence the need for the low camera angle.

but even in our smallest yards is to be found the same persistent attention to detail. . . .

My nephew David was then to be shown trying to nail two planks together, but missing wildly. A C.U. of the hammer descending not on, but near, the nail, would be followed by the sub-title: "Only a few minutes later, but see what has been achieved". David's now bandaged hand would be shown reaching down for the hammer, with the nail no further in than before.

"The hull is delicately aligned by means of a micro-sensitive instrument . . ." would herald shots of David trying to bash the side of the "boat" on with his boot. "The rivets must be carefully welded . . ." would introduce shots of him, dressed in his space man helmet, burning everything up with a gas poker. "The Union steps in . . ." would be followed by a shot of his angry mother dragging him off.

An Eye on Adult Audiences

"When the strike is over, the painters get to work. First, they must protect their clothing. . . ." David would strip to the waist before covering the boat with some "borrowed" paint. Then he would step back to admire his work—and knock over the paint which would flow all over the shirt he left on the grass. Finally, "At last comes the great day—the launching" would introduce him launching the boat with a "borrowed" gin bottle. The impact of the bottle would send the "boat" merrily off down the river, leaving the furious David stranded on the bank. Fade out.

I think such a film might well amuse adult audiences, although I might be forcing David out of character in order to secure the comic effect. But I do not really like so much importance being placed on sub-titles. Perhaps they could be replaced by tape?

Anyway, there it is. I've described it in detail because I thought you might like to try building a self-contained sequence for a family album on the same theme: a boat. It could

be about a trip in a steamer or a toy boat on a pond. It could be an adventure in a boat or an instructional film on how to make a paper boat. All I suggest is that you choose whatever type of boat is most appropriate to your actors and location, and build your film around it.

There are many ways in which this theme could be treated, and water is highly photographic. I should be delighted to see and comment on the results you achieve.

8mm. v. 16mm.

A local dealer was asked by a customer to make an identical film on 8mm. and 16mm. Kodachrome. He constructed a special camera bar and set up a Bolex H16 and C8 on it, side by side, in such a way that he could conveniently press both cable releases at the same time. The resulting films offered an interesting, if rather unfair, comparison.

The 8mm. one was a long way behind the 16mm. not only in definition but in colour rendering. This was partly due to the nature of the subject (mostly L.S. of the city taken in rather dull weather). I feel the difference would not have been nearly so noticeable had the subject consisted of sun-lit C.U.s.

A more important reason, however, was probably the film speed used. The setting of Weston 8 produced a well exposed 16mm. print but a slightly under-exposed 8mm. one. The moral—you've probably heard it before—is to try exposing 8mm. Kodachrome at Weston 6 and see what happens. I certainly recommend this setting if you are using a Weston meter with Invercone attachment, as I do. If you take ordinary reflected light readings, though, I would not like to lay down the law, as so much depends on the way you use the meter.



Scheduled for presentation at Bristol C.S.'s first meeting of the winter season: The Red Scarf, made at the seaside by an Independent 8mm. unit, members of which are here seen at work.

8mm. POST BAG

WHEN GETTING a film ready to send to me for criticism, Mr. J. Simpson of Woodford had the misfortune to scratch it, and puzzled as to how it should have happened, deliberately set out to produce further scratches. After several hours of experiment, he achieved a twin of the original scratch, and so was able to recognise the cause of it.

"I use a Bolex M8R projector", he writes,



This Movietrix product can be stuck on the back of a film to produce an iris in-and-out effect—but it is available only in America. (See "Stick-on Optical").

"in which during rewinding the film passes from the take-up spool at the back, over two guide pulleys and up the front of the projector to the other spool. If the film jumps off the bottom front guide pulley, it then rubs across the bottom front edge of the guide on the lower sprocket. On my projector this edge was quite sharp. In addition, there was a minute projection of metal which had scratched the film.

"I have removed the guide, chamfered off the front edge and highly polished it so that even if through my carelessness the film is allowed to leave the front guide pulley, there is no danger of any further scratching. I have also written to Messrs. Cinex admitting my carelessness but suggesting that they might like to get the factory to polish the offending edge on all future projectors".

Mr. Simpson has since been trying to find a way of eliminating the fine wavy scratch which extends all the way down the base side of the print. I suggested several firms but could not hold out very much hope that they would be able to help him.

Sharp only on 8mm.!

I HAVE BEEN sent a copy of a letter written to an American magazine by a New York photo dealer who complains that the new wide screens in cinemas are not producing pictures as sharp as those produced by his own customers with 8mm. cameras! As 9.5mm. and 16mm. filmers seem to be turning hopefully, or helplessly—I'm not sure which—to wider screens, I suppose it won't be long before we 8mm. users are producing the only really sharp pictures of the lot!

Stick-on Opticals

MORE NEWS of America comes from Mr. Cook of Sevenoaks who has done most of his filming there. He says he was interested in Sound Track's article on the eight types of fade (June

A.C.W.) but adds: "For those people like myself who indulge in travel films, fades during filming are not a very practical proposition. It is not until the editing stage that you know where you need the fades or the type to use".

However, Mr. Cook is able to solve the problem by using Movietrix adhesive masking tape—a sample of which he sends me—made for 8mm. and 16mm. by the Movietrix Co. of New York. A wide variety of masks is supplied together with, I understand, graduated fading strips. You apply them to the back of the film and leave them for 24 hours to adhere, or, if you are in a hurry, you press them on with a warm iron.

Mr. Cook tells me that they are extensively

used by American TV studios, one of their attractions being that they can be readily removed. He finds them rather fiddling to get lined up on 8mm., particularly when provision was not made for their use during shooting, but practice brings dexterity. Like him, I wonder why someone doesn't produce them here. Can anyone do anything about it?

Trouble All Round

SAD TALE about an expensive camera, recorded by Mr. J. E. Morin, of London. The speeds proving to be wildly out (what should be 16 f.p.s. being 33 f.p.s.), he returned the camera via his dealer to the agents. They put the trouble right but uncoupled the viewfinder. Back went the camera again. In due course it was returned, with the viewfinder error now corrected—but the speeds all wrong again. Mr. Morin now has another make.

Mr. G. R. Heath of Warrington tells me that one of his films was returned with six splices, apparently made before slitting. The labs. explained that several perforations had been damaged, and that they had removed them in order to obviate trouble during projection.

The truth is that at some time or other every type of cine equipment gives trouble to somebody. The important thing is to buy from firms who will readily and courteously admit a failing and promptly put it right.

LENS FACTS

New easy-reference leaflets describe the range of Taylor-Hobson lenses available for 8mm. and 16mm. cine cameras. Data includes illustrations of the comparative functions of the more popular lenses in each range, glass-section drawings and field-of-view illustrations. The leaflets are free from photographic dealers or Rank Precision Industries Cine and Optical Division, 37/41 Mortimer Street, W.1.

SCOTTISH AMATEUR FILM FESTIVAL

The Scottish Film Council announces that the closing date for entries for the Scottish Amateur Film Festival is 27th October. Entry forms are available from the S.F.C., 16-17 Woodside Terrace, Charing Cross, Glasgow, C.3

Discussion was general until our Director said: "Tonight we will shoot or bust."

"Did you see that article on making a stroboscope?" said the Sound Fanatic. He had only recently joined our ranks.

"The primary function of a cine club," said our Director, and his tone brooked no rejoinder, "is to expose film moving through a camera." Several members looked as though they would have liked to disagree, but he did not wait. "Without that," he continued, waxing dramatic, "there would be no use for any of your imperfectly reproduced sounds, or for any articles, lectures or the interminable discussions that beset the course of this ill-fated enterprise." He paused and turned to the Leading Actor. "Now, are you wearing the right kit this time?" he asked.

"It wasn't my fault it was the wrong hat," said the Leading Man, "and in any case you were lucky to find anyone fool enough to jump in that pond."

"We appreciate that," said a wit, and the Art Bloke hastily explained to the Sound Fanatic that the last film had called for the hero to jump in a pond, leaving nothing but his hat floating on the surface. Our Leading Actor had done this and the Cameraman had captured a beautiful shot of the hat gently bobbing. On rough cutting the rushes, it had become apparent that the hero had changed his head gear, while jumping in, from a corduroy cap to a straw boater.

"I am merely" said our Director, "making sure that we can run off a few feet without let or hindrance. Now everyone listen carefully, for once."

With precise exposition and in words of few syllables, he had the set arranged and had

CINE CLUB NIGHTS' ENTERTAINMENT

RETAKE

By D. LEGGETT

briefed our Leading Man on the action. It was to be a long shot handled in the Hitchcock manner. The club had recently seen *Rope*.

"You stand there," said our Director. "The spot is marked. You light a cigarette and smoke it slowly and deliberately. When it is halfway through, you throw it down decisively and grind it into the carpet with your foot. You walk to the door and open it, slowly. It reveals . . . darkness."

Ignoring our Actor's puzzled frown, he turned to the Cameraman. "Remember," he said, "to hold the cigarette as long as possible until you have to pan with his feet up to the handle. Don't mask the handle from the camera," he shot at the Actor. "Do you want a run through?"

The Actor pretended to deliberate. "Perhaps I'd better," he said.

"Right!" said our Director, "Dummy run! All set? Action! Camera!"

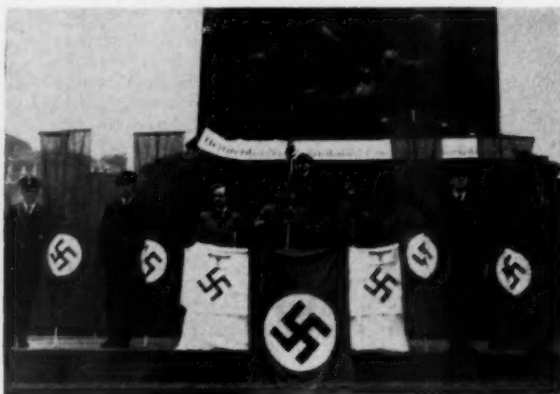
The Actor took cigarettes from his pocket and the camera whirled through several feet before our Director yelled: "Cut!" He turned to the Cameraman. "I said it was a dummy run," he remarked, and there was no doubting the emphasis on dummy.

"Then you shouldn't have called camera." The cameraman was petulant.

Two Hundred Graves to Trafalgar Square

Progress report on the strange happenings at Trafalgar Square. Kevin Brownlow won't give up. Earlier scenes shot there not having proved entirely satisfactory, he tries again. The 16mm. film on which he is working, *It Happened Here*, seeks to show what could have happened had England been defeated by Germany. Latest development in its production is the appearance as assistant director (and player) of Hans von Volks who, in the last war, was a lieutenant in the Waffen-SS and later in the Afrika Korps. He is the brother of Major

von Stauffenberg (an alias), the instigator of the abortive 'July 20th' plot on Hitler's life, and played a leading role in *Five Graves to Cairo*, as Erich von Stroheim's sergeant. The Trafalgar Square shooting still goes on. Yet to be shot are the banners, the SS men linking arms against the crowd, the arrival of the Gauleiter—and a march past. Brownlow begs for assistant directors, secondary cameramen and actors—particularly



"Begin again, old man," said our Director to the Leading Man, ignoring this. "Ready? Action!"

The Actor mimed the lighting up. He inhaled deeply. He mimed grinding out the cigarette and stepped to the door. Slowly he turned the handle.

"Open it faster than that. You're not supposed to be afraid of the dark." Our Director was impatient.

"I can't," said the Actor, "it's stuck."

"Turn the handle the other way," suggested someone.

The Actor did so, to no effect.

"Oh, come away!" said Our Director. He strode to the door, turned the handle and pulled. The door nearly hit him in the face. Standing the other side was the Sound Fanatic with a key in his hand. "Did you want to come out?" he asked. "I was making sure that no one interrupted the scene."

Our Director was quite self-possessed. "No," he said, "no, we just thought you might like to come in now."

The Sound Fanatic said, "Thank you," put the key in the lock and strolled across to a fellow enthusiast.

Our Director spoke like a man without hope. "Now," he said, quite quietly, "perhaps we can get on. We'll take this time. Everyone agreed?" There was no dissent. "Good! Quiet, everyone! Action! Camera!"

The scene flowed along. The cigarette was ground out. The door was reached, but our Leading Man seemed distressed. He groped for the handle and missed.

Our Director almost whimpered "cut."

The Leading Man turned. His eyes were red and there were tears in them. "I'm

sorry," he said, "smoke," and he blushed.

"What," demanded our Director of the ceiling, "is the point?" The ceiling offering no answer, he turned to us. "What is the point?" he repeated. "Isn't it obvious why we never finish a film?"

"Quite!" said the Sound Fanatic's friend.

The Leading Man had responded to treatment. The lamp holders took their stations, the focus was checked, the stop verified and the camera rewound.

"Action!" said our Director, "Camera!"

"Just a minute," said the Cameraman, "will ten feet cover it?"

"How the—," said our Director, "should I know? How much did we use last time?"

"Nine feet," said the Continuity Girl.

"There's another fifty feet in the can." The Treasurer spoke grudgingly.

"I am not," said our Director, "waiting any longer, or we'll never get home. We'll hope. Now for goodness' sake, Action. Camera!"

The scene began. The camera purred and we waited for the fatal change of tone.

"What price sound?" said someone.

"Shut up!" we hissed.

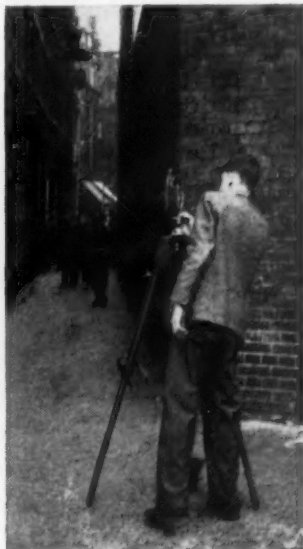
The Leading Man had reached the door. He was agonisingly slow as he turned the handle. The door swung open . . . to reveal our Landlord. He is a big man and he filled the doorway. "Thank you," he said to the Leading Man who nodded deprecatingly. "I just came along to see if you were packing up."

"Go . . ." began our Director.

"To the left a bit," our Treasurer called hastily, remembering the three weeks' rent arrears.

"At least," said the Sound Fanatic to his friend, "we have exposed some film."

actors (200 of them). If, undaunted by the picture on page 584, you would like to join in, write to him at 3 Fairfax Road, Swiss Cottage, London, N.W.6. Write, also, if you have a large Mercedes, left-hand drive, which you don't mind being converted for use as a staff car. It doesn't matter how young you are: boys are required to form part of the Hitler Youth detachment to march up Whitehall later in the year. Ex-members of the German armed forces are needed as unit directors. And someone has to play Hitler.



THE HOLE IN THE WALL

When I suggested knocking a hole in the wall dividing dining room from sitting room, my wife was horrified. After all, it was less than a month since the dining room had been decorated. If only the builders had been sympathetic to the needs of home showmen and had put the sitting room door in a suitably strategic position, I could have put a glass panel in it and projected from the hall. But the sad fact was that they had not given a thought to the home cinema I dreamed about.

To have the audience cut off from all the paraphernalia of projection to be able to control the show in comfort—and in full light . . . that was an ideal the attainment of which was worth the exercise of guile and gentle persuasion. Permission to “knock the house to pieces” was eventually forthcoming, this wholesale capitulation being rather oddly qualified by the reservation that the hole was not to be visible when the projector was not in use.

Before my wife had time to change her mind, I marked out the position of the port—5ft. 6in. from the floor, where it would be covered by brass



plaques on each side of the wall. Next I drilled holes round the brick to be removed with a rotary type drill (the fact that the room had been newly decorated suggested that the use of a percussion drill or the hammer and chisel method would not be popular), and it was then an easy matter to remove the mortar, take out the brick, line the cavity with plywood, insert a piece of thin glass and put a frame of beading round the hole on both sides of the wall.

The port is wide enough to

allow me to see the whole of the screen, and the projector is lined up to the right height by standing it on its own case, on a small stand, on the sideboard. The screen is either hung from a curtain rail in the bay window or put on the window ledge, and the “house light” (the domestic bowl light in the sitting room) is controlled via a dimmer operated from the projection room. The next undertaking will be the installation of motor-driven, colour-lit curtains.

My wife seems to take pleasure in showing visitors to the “auditorium”, and for my part I find great satisfaction in having everything under control, including the musical accompaniment, which now does not have to compete with the noise of the projector. But may I add a note of warning? If the house is not yours, you should get the landlord's permission before making structural alterations to his property. You can tell him that the brick is easily put back—as, indeed, it is—but you can also point out that home movies are increasing in popularity and that a projection port listed in the house agent's specification might well prove a draw to the next tenant!

L. H. JOHNSON.

Home Show

A selection of Movie-Paks available on 8mm. and 16mm.

Yesterday Lives Again contains some of the most fascinating early newsreel material available on 8mm. Caruso, Lillian Russell (making a superb exit from her dressing room), Bill Cody and the Wright brothers are briefly featured in this somewhat hasty and disconnected compilation of everything from earthquakes to bathing beauty line-ups. Unfortunately nearly half the film's footage is taken up with titles. In the 16mm. version these are particularly irritating, for a commentary makes them quite unnecessary, e.g., “Funny now, but what will our children say of us?”

Paris is a simple, straightforward travelogue which finds time in its short length to show all the best-known landmarks, together with glimpses of markets, fashion salons, cafes, bookstalls, night clubs and a wedding procession. Darting from the Eiffel Tower to Notre Dame at this speed, scarcely leaves much scope for penetrating observation. Nevertheless

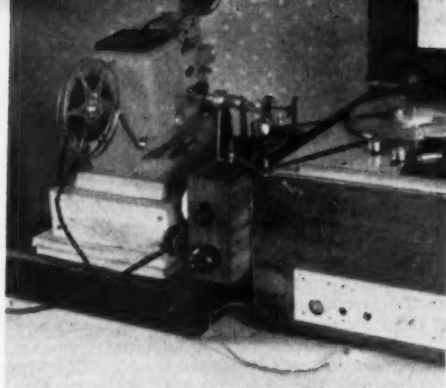
the film does cover its subject if in perfunctory tourist fashion. The 8mm. addict gains by missing the rather unctuous commentary.

Ski Mania demonstrates yet again that skiing is the most cinematic of all sports. Here the usual races, jumps and spills are enlivened with several unexpected stunts. An aerial somersault on a ski-jump, for instance, is something rarely seen on (or off) the screen. Ski scooters and a brief sequence in a snow-bound swimming pool are other unusual features. The photography is of a high standard—it is shown off at its best by a first-class print. Only the feeble and often pointless titles mar this attractive short.

Calgary Cowboy Stampede displays chuck wagon racing and steer roping contests with considerable gusto. Rather too much use is made of slow motion effects, but these at least give a little breathing space among all the frenzied attempts at wild horse and steer riding. In this case the 16mm. commentary is genuinely informative, and adds to the interest of the film by giving additional details about the events presented.

TAPE TOPICS

The insistent demand: tell us how readers are achieving sync. Here is an account of one system, and reports on others are on the way. Mr. Buck's method is strictly amateur (cigar box, unpainted). It differs from the original A.C.W. proposal (Dec. 1955) in that the flexible shaft is coupled to one of the projector sockets (instead of to an extra idler, sprocket placed anywhere in the film loop). As such it offers attractive possibilities, though coupling up to the back of the projector would have been an advantage in facilitating threading.



Sync. set-up, showing tape path and, below, the cigar box sync. unit, the interior of which accommodates the essential mechanism.

Cigar Box Sync. By J. P. BUCK

Like so many amateurs, I wanted sync. sound with my films, but not so badly that I could be content to become a slave to the equipment during a performance. In other words, anything that demanded manual correction of sync. errors was out so far as I was concerned. The review of S.O.T. sync. systems in the last Xmas issue of A.C.W. gave me the incentive I needed, and I decided on the "closed loop" system which uses a separate synchronising unit on which is mounted a projector-driven auxiliary tape capstan.

This capstan, at a projector speed of 16 f.p.s., has a peripheral speed of $3\frac{1}{2}$ (or $7\frac{1}{2}$ in.) per sec., and the tape is threaded round it immediately before returning to the take-up spool of the recorder. Thus the length of tape between recorder and sync. unit either tightens or slackens as the projector runs fast or slow. This fluctuation of the loop actuates a lightly spring-loaded lever, which inserts or cuts out a series resistance in the projector motor circuit. In this way the speed error of the projector relative to the recorder is measured by the tape, the signal from the lever correcting

the projector speed.

I secured first-class results with this system, achieving split second timing where needed at certain points in a 15min. technical film—an effort which won the praise of an extremely critical audience of technicians. The photographs show the sync. unit—basically just an unpainted cigar box!—and the apparatus in operation.

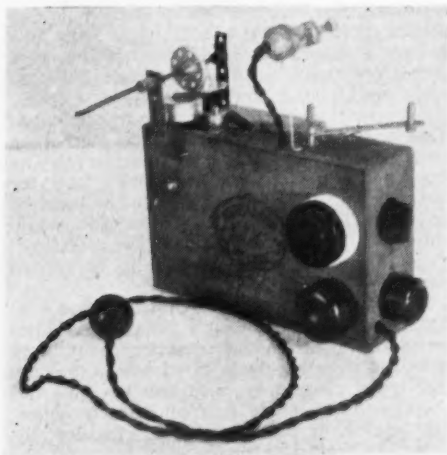
It is essential to run the projector in the vicinity of the recorder with the amplifier live in order to find the position where interference from the projector will be least. I found that both the motor and the transformer of my Eumig P8 interfered badly with the amplifier and heads except in two positions (each side of the recorder). In the optimum position, the interference is just perceptible on maximum gain but is unnoticeable in the working region of the gain control.

Minimum Variation of Tension

The projector placing decided on, I had next to determine what would be the most suitable position for the auxiliary capstan and lever arm to avoid the use of auxiliary tape guides and to secure maximum action from the regulating loop with minimum variation in tape tension. (The tape path is shown in the photograph.) I found that one side of a cigar box—which I clipped on to the side of the recorder—would accommodate these components and that its interior would house the electrical gadgetry.

The capstan bearing and journal are an old radio bush and spindle (I tried several before I found one long enough— $\frac{7}{8}$ in.—to avoid binding due to the side thrust of the pinch roller). At a tape speed of $3\frac{1}{2}$ i.p.s., the overall diameter of the auxiliary capstan, when driven in the manner described below (Eumig P.8 operating at 16 f.p.s.) is approximately 0.8 in. The actual diameter is not too critical, unless for some reason an accurate mean projector speed of 16 f.p.s. is required.

At first I experimented with a direct flexible drive (using speedometer inner cable) from the projector bottom sprocket to the capstan



spindle, but no matter how long or short I cut it or how careful I was with the curvature, the capstan moved in a series of jerks as the flexible whipped. So I made up a right-angled gear drive employing a Meccano cone gear and a straight spur with a 1 to 1 ratio, still retaining a 3in. straight flexible from the bottom sprocket of the Eumig to the first motion spindle of the gear drive. The capstan now runs perfectly steadily and the flexible allows sufficient freedom for aligning the projector beam onto the screen.

The use of the bottom sprocket of the Eumig for the drive is more convenient for speedy film lacing, since it enables the projector to stand above the level of the recorder and synchronising unit. The connection from the bottom sprocket to the flexible is easily made with a piece of rubber sleeve which conveniently fits over a projecting boss on the sprocket and into which one end of the flexible can be pushed. The other end is connected to the spindle of the gear drive by a Meccano coupler. The rubber sleeve also serves as a clutch to safeguard the projector in case of jamming on the auxiliary capstan.

No Auxiliary Spring Necessary

The lever arm working in the tape loop is 3in. long, its bearing is also a radio bush and inside the cigar box the lower end of the spindle of this lever arm is fitted with a cam. The cam is profiled to work in conjunction with a lever-operated micro switch; $\frac{1}{2}$ in. movement on the end of the lever arm is sufficient to open and close this switch. I found that no auxiliary spring was necessary to enable the lever arm to follow the tape; the inherent spring of the micro switch is sufficient.

The electrics were easily arranged. The projector motor circuit of the Eumig P.8 can be broken by disconnecting a motor feed wire from the terminal panel on the transformer, and a twin flex can be brought out from the projector to the synchronising unit. (This flex can be terminated in a plug socket connector employing a dummy short-circuiting plug when the projector is used normally). In the synchronising unit this feed is connected across the regulating resistance, i.e., the resistance is in series with the projector motor circuit.

Starting from Cold

After experimenting with various values, I now have 40 ohms of resistance in circuit. The micro switch is also connected across the resistance and arranged so that when the tape loop tightens, the micro switch opens and when it slackens, the switch closes. Before deciding on the micro switch and fixed resistance arrangement, I searched for a continuously variable control resistance suitably rated and sufficiently light in action but failed to find one suitable.

The value of 40 ohms gives a fairly coarse variation of speed which I employ if the

equipment starts from cold. When working temperature has been reached, I short circuit 20 ohms by a switch on the synchronising unit which gives a speed change hardly detectable as a change in projector note but nevertheless enough to maintain good regulation.

As an extra refinement I also have in series with this regulating circuit a 25 watt 100 ohm variable resistance (also accommodated in the cigar box) which enables the initial mean projector speed to be set and allows the re-adjustment after short circuiting the 20 ohms to be carried out without resorting to the less accessible speed control slider on the Eumig. It also reduces wear and tear on the Eumig slider (which would be more difficult to replace).

Mains Supply

The mains supply for the projector is obtained through the recorder, a single mains lead thus serving the whole of the equipment, and I have arranged the circuitry so that the amplifier of the recorder normally remains live, the projector switch and the record replay button on the tape deck are in the operating position and simultaneous starting of the projector and tape capstan achieved by a single pendant switch on a length of flex appropriately connected into the circuit.

No undue strain is imposed on projector or recorder since tape tensions are almost equalised on either side of the auxiliary capstan. The performance of the recorder is unaffected by the extremely slight variation in tape tension on the take-up side of the main capstan.

Since the variation in the length of tape loop is little over $\frac{1}{2}$ in., accurate synchronising of commentaries can be achieved at a tape speed of $3\frac{1}{2}$ i.p.s.; and although I have not yet tried it, I should be prepared to guarantee a satisfactory standard of lip sync. at $7\frac{1}{2}$ i.p.s. I have not been troubled by tape stretch, but as a precaution employ a well used reel of tape.

Nevertheless, to forestall pessimistic views on the practicability of lip sync. with this system, I should perhaps point out that tape shrink or stretch of the magnitude likely to occur could be compensated for by forming an additional manually adjustable loop between recorder and sync. unit. This could be arranged with a screw adjustment for varying the length of the loop, and could cater for variations up to + and - 18in. or more, if necessary. Adjustment during operation would not upset the performance of the regulator, since it would necessarily have to be carried out slowly.

I find that one or possibly two re-adjustments of the auxiliary variable resistance are necessary during the projector warming-up period to maintain mean speed within the control speed range, but once one has switched over to the 20 ohms position, the equipment can be left to run untouched. Incidentally, I have mounted a small neon lamp on the

sync. unit which gives sufficient light during a performance for an occasional check on the tape tracking.

Normally quiet running though my excellent little Euming P8 is, I mount its stand on several layers of plastic foam to eliminate drumming. Until recently I arranged a lamp signalling system for cueing the commentator (it is unwise to have him in the same room as the equipment because of the danger of the microphone picking up projector noise) but I have now discovered a far better method. The

equipment is run with the recorder amplifier switched off. At the appropriate points in the film I stop the equipment and put cueing marks on the tape; of course, no matter how many times it is stopped, film and tape remain in the correct relationship.

It is then easy subsequently to record a good quality commentary and spend whatever time one needs on fading effects or music in and out, using the recorder normally and observing the marks on the tape, without causing wear and tear on the film from repeated projection.

This is the concluding instalment of the Getting Good Sound series. The first two articles appeared in our August and September issues.

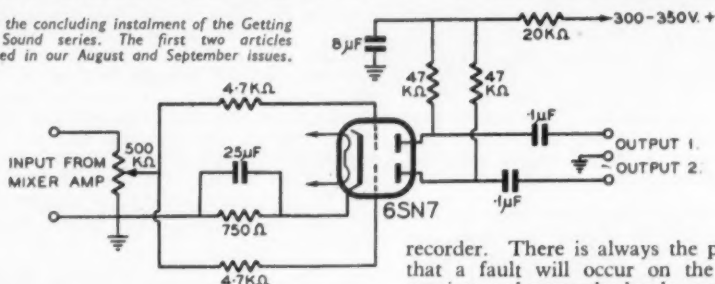


Fig. 1
Trap valve
amplifier.

Trap Valve Amplifier

By A. P. HARDING

One should monitor by loudspeaker wherever possible, for the very good reason that headphones can give a misleading impression of mixing levels. They can be judged much better if a loudspeaker is used in conjunction with a monitoring amplifier.

The monitor amplifier may be any type, from an input supplied to a radio set to the proper thing, a large output hi-fi job. To feed this amplifier, one can parallel its input with that of the recorder, but this can have the effect of lowering the input level to the

recorder. There is always the possibility, too, that a fault will occur on the input to the monitor and upset the levels to the recorder.

To prevent this happening, a unit known as the "trap valve" can be used: it will give a feed to two circuits and keep them completely isolated from one another. A suitable circuit for a trap valve amplifier is shown in Fig. 1. The volume control across the input of the amplifier will perform the duties of a master gain control, providing one control from which the output level to the recorder may be kept within the desired levels.

Now that a certain amount of equipment has been described, let us see what we have diagrammatically (Fig. 2). The whole unit will require a power supply capable of supplying 300 to 350 volts 50 milliamps D.C. well smoothed and 6.3 volts 2 amps A.C. for the valve heaters. In some cases this supply may be taken from an amplifier already available, but it would be good policy to have a separate power supply unit for the mixer.

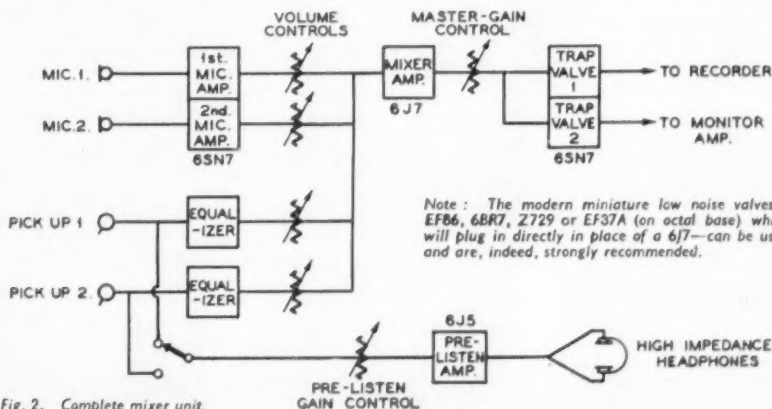


Fig. 2. Complete mixer unit.

Note: The modern miniature low noise valves—EF86, 6BR7, 2729 or EF37A (on octal base) which will plug in directly in place of a 6J7—can be used and are, indeed, strongly recommended.

Odd Shots

By GEORGE H. SEWELL, F.R.P.S., F.B.K.S.

Steady, There! In Oxford Street the other day I saw a chap carrying a camera case on the base of which was a strange-looking attachment. It was a form of heavy G-clamp, with a ball and socket head, that he kept permanently screwed into his tripod socket. The screw-in portion of the head had a square end which could be removed to reveal a spike, so the clamp could be used on a variety of surfaces.

The owner, a cyclist, tells me he often screwed it to his handlebars. The device was of German make, and he was unable to recall its name, but it would be of untold value to an amateur cinematographer.

End of Reel Hugh Baddeley and I co-operated closely in preparing the demonstration film material for this year's Missenden Abbey course. After we had covered every scene of the carefully prepared script, Hugh made a contribution of his own. He shot off the rest of the film left in his camera on a series of big close-ups of the heads of the participants in the activity we had filmed. Those close-ups proved invaluable in editing, for however detailed the script, one cannot provide for every contingency.

Gale Warning The wife has just blown in—almost literally—to tell me the lilac tree in our garden has been blown down, reminding me of what was probably the greatest 16mm. scoop in history. Some years ago the suspension bridge at Tacoma Narrows in America began undulating from the moment of its completion. One day it started to twist as well, and within 20 minutes had collapsed. Scientists, who were on the spot to watch its behaviour, were able to secure a complete record on 16mm. film of the entire event, from start to finish.

I wonder how many amateur movie makers took advantage of the recent gales to secure shots of wildly waving trees and scudding clouds for their library of stock shots?

Ill Wind How would you like to have made a Kodachrome all-exterior film during the worst July for 80 years? That is what we had to do. My cameraman and I were at our wits' end at times, trying to match the colour content of the various scenes. Yet some of them, taken when the sun was very slightly obscured by thin, lacy cloud, turned out to be exquisite in quality and eminently suitable for the making of copies. It's an ill wind. . . .

Final Test When you have only a few feet of film left in the camera, insufficient for the next scene to be shot but

too long to waste, use it for a few test shots. Cut from the processed roll, they can be examined and tested ruthlessly without any danger of damage to the parent reel.

Keeping An Eye On It An amateur director was grouching to me the other day about his cameraman. "He didn't give me what I asked for", he complained, but I found that the director had never watched the action through the camera-finder after checking the first scene set-up. He had contented himself with standing near the camera, not realising that actions and objects which were visible to him were not seen in the same way by the camera only a few degrees away—our old enemy, parallax trouble, in fact, in another form.

Shave Those Whiskers! How often do you clean your camera during use? A good professional camera assistant will see that the interior of the instrument is immaculate every time he loads a film into it—sprockets, gate and everything. And he doesn't let up on this part of the work, however impatient a director may be. Galling to the director, perhaps, but not so galling as furlined edges on the picture or scratches down the film.

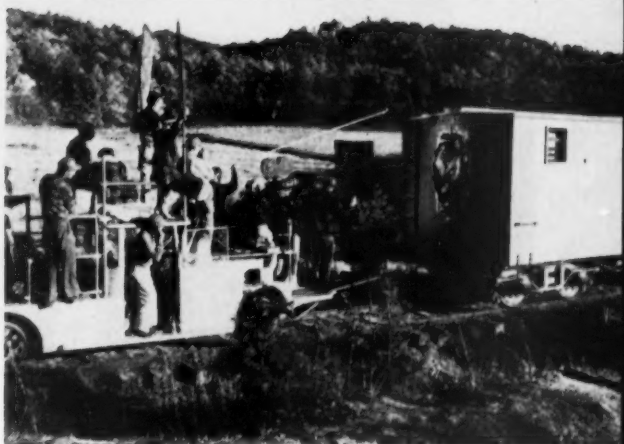
Illuminating Idea In most English studios, professional and amateur, the lighting units have permanently wired-on cables, and when you want to change a set-up you unplug the cables from the spider or distribution box, roll them up to the lamp, remove the lot, unroll the cable again and plug in somewhere else. Some of my colleagues who have been working in Germany tell me that over there they go one better than this by the simple expedient of fitting plugs and sockets at both ends of the cables. To change a set-up you disconnect the lamps, move them and then re-connect them to conveniently accessible cables that have been dealt with separately while the lamps were being moved.

Good Show, Bud! Victor Atlas seems to be doing very well in U.S.A. with his film, *A Letter to My Son*, which is now being distributed over there. Judging from reports I have seen, it is meeting with considerable approbation in quite influential circles.

The Lot Camera salesman, showing cine equipment to customer: "With it you get everything you need to show your pictures to friends—projector, screen, bars for windows and padlocks for all doors".—Charles Skiles in "The Rotarian".



In the shot above, from the American Civil War spy story, *The Great Locomotive Chase*, Jeffrey Hunter, who stars with Fess Parker, poles a handcar furiously in pursuit of his stolen train. He plays William Fuller, famous Confederate train conductor who thwarted a Union attempt to cripple the Confederacy's military transport system in 1862. Other photographs on this page show scenes of the film in the making.



AT YOUR CINEMA

Action Out of Doors

By
DEREK HILL

Outdoor action stories have retained their appeal right from the cinema's earliest days. Their unlimited scope for movement, the very essence of film, has made them the most popular of Hollywood's subjects. Indeed, a good case might be made out that they represent America's most significant contribution to world cinema.

The genre is natural to a country where huge panoramas sprawl abandonedly. The idea of an English equivalent to a Western always seems ludicrous, yet there is still no real reason why country location work should be so rare in British films. Perhaps it needs an amateur to draw our professionals' attention to these missed opportunities.

Meanwhile the horses gallop out from Hollywood, seldom less than satisfying and frequently far more. *The Searchers*, of course, is Ford. Not vintage Ford, perhaps; but still the Ford of Monument Valley. Returning to his old *Stagecoach* location, he reintroduces us to those magnificent vistas of desert interrupted

by strange rock formations fingering skywards.

The story concerns the five-year search for a young white girl abducted by the Indians after the massacre of her family. Etham Edwards, her uncle (John Wayne) so violently hates Indians that when he finally finds his niece has been living as a squaw, he tries to kill her.

His inevitable change of heart remains quite unmotivated, which reduces the final sequences to sheer bathos. Fortunately, there are plenty of incidental compensations. Ford has never been better served by a colour cameraman. Winton C. Hoch, A.S.C., a triple Academy Award winner, fills the VistaVision screen with shot after shot of startling beauty. I recall particularly a few men leading their horses through tufts of mist; and, earlier, the ruddy air of a fiery evening.

Wayne, though rather too surly for even such an equivocal hero, Jeffrey Hunter, Vera Miles and Natalie Wood head a competent cast. Ward Bond's top-hatted soldier-preacher is

Jeffrey Hunter carried his own camera—a Bolex—around with him during location work in Georgia on *The Great Locomotive Chase*, securing a personal record of scenes and incidents which the CinemaScope camera had perforce to pass over.





You've seen it often before, but the Ford magic in *The Searchers*, though not as potent as in his best work, still casts a spell.

outstanding, and Ford handles his entry splendidly. During one long continuous shot he drinks coffee, swears in two recruits and conducts at least four simultaneous conversations with characters bustling in and out of the background.

The Ford magic is evident in all this sequence, and is sufficiently strong throughout the film to make *The Searchers* very well worth a visit. It has the affectionate charm of his best work—though rather more intermittent and thinly spread.

Walt Disney, a newcomer to the outdoor drama, showed in *Davy Crockett* that he appreciated the necessity of lusty, uninhibited action. *The Great Locomotive Chase*, unfortunately, isn't quite so full-blooded. Where *Crockett* squeezed its plot into half-a-dozen verses of a song, the new film takes itself a little too seriously. Perhaps Andrews and Fuller are less legendary, and thus more real, figures to the average American than Davy Crockett. But that didn't stop Buster Keaton making *The General* out of the same battle of wits—and making it one of the funniest films ever produced.

Exciting Moments

This straight version of the story of the stolen train, with its squad of spies determined to burn every bridge they pass and wreck the train in which Fuller pursues them, has a number of exciting moments, but suffers from a rather too respectful attitude towards the original heroes. Several of Keaton's incidents are retained, and with very little alteration in treatment are played for thrills instead of laughs.

But generally there seems to be too little imagination and too much reliance on bald fact. Keaton's silent train chase was so brilliantly inventive that it still convulses audiences today. But Francis D. Lyon, director, and Lawrence Edward Watkin, writer and producer, were apparently reluctant to embellish details of the true story for dramatic effect.

Fess Parker is a little less at ease in his elegant attire than in coonskin cap; but both he and Jeffrey Hunter play with assured vigour.

Hunter, judging by his performances in this film and *The Searchers*, may well be set for greater things. He has considerable forcefulness and versatility, and makes a pleasantly different kind of hero.

But who is the hero here? Andrews, the spy, and Fuller, his pursuer, are both sympathetically represented. This is one of the few occasions on which hunter and hunted have been presented as being equally human and equally likeable.

The balance is beautifully maintained; but the result, hardly surprisingly, is some loss in dramatic tension. We don't really mind who wins—they both seem so pleasant. And I imagine that American audiences, knowing the outcome of the chase, are bound to find the film still less exciting.

A little more gusto could have turned *The Great Locomotive Chase* from a mildly enjoyable film into a tensely gripping adventure. As it is, its principal attractions are its subject, its cast, and Charles Boyle's agreeable camerawork.

But Money's Not Everything

Though Hollywood's outdoor spectacles are usually on a lavish scale, we should remember that the lessons they can teach us have little connection with the size of the budget. When we learn that the Governors of Arizona and Utah rebuilt roads through Monument Valley so that *The Searchers* unit could get their equipment to the locations Ford had chosen, we may turn a little green. When we realise that Disney was able to recreate 35 miles of vintage railway—including stations, rolling stock and a tunnel—we can be forgiven a few envious gasps.

But the affection behind a Ford film doesn't cost a penny. The verve which Disney's production needs wouldn't be a matter of cash. These are the kind of qualities which are within reach of every cine enthusiast free of charge, regardless of gauge, stock and equipment. When will a few more amateurs realise that their resources are of minor importance compared with their aims and approach?

It's no exaggeration to say that the



A familiar enough scene, too, in vintage Westerns, but the cross cutting of chase with agonising delay produces always exciting drama.



Above (left): *Ring Around the Rosy* (satire on sobbing crooners). Right: *Circus*—both from *Invitation to the Dance*. Bottom right: *The Magic Lamp*, in which Gene Kelly dances with cartoon characters.

amateur's record of worthwhile experiment in both subject and technique is piffling compared to the professional's. Yet, as must have been said a thousand times before, the amateur is free of all the professional's restrictions.

Imagine how long it must have taken Gene Kelly to persuade M-G-M that an all-dancing, non-talking film could be a commercial proposition! Despite all the excuses of technical difficulties, the probable reason for the three-year delay in the arrival of *Invitation to the Dance* seems obvious enough.

The gap between production and presentation has been so long that wide screens have come in since the film was made. When Kelly was last over here, he told me that if the distributors attempted to screen *Invitation* in a wide-screen ratio, it would harm it immeasurably. Well, the harm has been done. The feet of all the dancers—including some of the world's best known ballet artistes—have been amputated throughout the whole film. Angry questions after the private screening only brought the response, "We're committed to Metroscope now, and we can't go back."

The Only Answer

The only answer lies with the public. If enough people protest that they'd prefer to see the complete film instead of a mere three-quarters of each shot, it's just possible that the people responsible for this outrageous decision might be forced to think again. The snag, of course, is that lay audiences may imagine the film was shot that way.

Luckily or unluckily, this vandalism hasn't been perpetrated on a good film. *Invitation to the Dance* consists of two hackneyed, unimaginative ballets, *Circus* and *Ring Around the Rosy*. The first offers us Kelly as a sort of poor man's Jean-Louis Barrault from *Les Enfants du Paradis*. As a white-faced pierrot he attempts to imitate the daring of a high wire walker to win the admiration of a beautiful equestrienne.

Circus is theatrical in conception and treat-

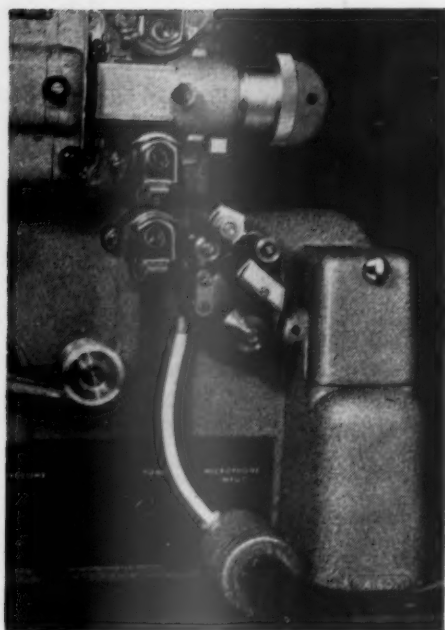


ment. *Ring Around the Rosy* has been done by the French—and again they did it better. They called it *La Ronde*. Kelly dances the same story, in company with Igor Youskevitch, Tommy Rall, Tamara Toumanova, Belita and others. A sequence in which a ballerina performs a *pas-de-deux* while taking a snack is enjoyable enough, but the rest is a series of generally indifferent cabaret items.

The companion piece to *Invitation to the Dance*, *The Magic Lamp*, features Gene Kelly and David Kasday dancing with cartoon characters in a cartoon background. Technically, there are several breath-taking moments. A cartoon serpent coils himself around Kelly. Later cartoon guards throw cartoon knives into a cartoon floor and Kelly dances on the handles, each of which gives under his weight.

What a pity, then, that the cartoon itself is crude, witless and dull! Its pointlessness makes its 31 minutes seem far longer.

For three years we have waited for Kelly's all-dancing productions. He has said more than once that they represent a life-long ambition. Why, then, this conventional, uninspired trivia? Had Stanley Donen more responsibility for the glorious experiments of *Singin' in the Rain* and *On the Town* than Kelly? Or could it be that *Invitation to the Dance* and *The Magic Lamp* prove once again how warily a professional is forced to tread when he tries something new?



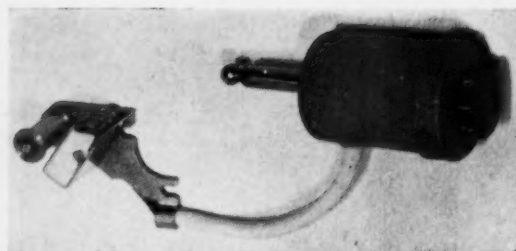
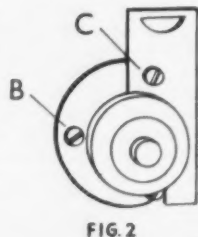
G.B.-Bell & Howell projectors in the 600 series can now reproduce striped film (both full and half-track) by the addition—easily and speedily fitted—of a playback attachment. It cannot, of course, be used for recording, but neither does it erase, so there can be no inadvertent wiping out or mutilation of the track.

It consists of a magnetic head and a transformer unit, the two parts permanently connected by a short length of screened lead. In the fitting of the head to the projector sound head existing screws are used and no modification of the optical equipment is entailed.

To fit it, you unscrew A (Fig. 1) on the shield and loosen screws B and C (Fig. 2) on the projector. The two slots in the attachment are placed under these screws which are then securely tightened. The shield is then replaced.



Fitting the magnetic head :
details in text.



Above : G.B.-Bell and Howell magnetic playback attachment, consisting of head and transformer unit ; left : the attachment in position.

Plug In for Playback

The transformer unit, fitted with a jack plug, is inserted directly into the microphone input socket on the front panel of the projector amplifier. A tone control is incorporated in this unit.

The attachment need not be removed when optical track films are screened. The magnetic head is by-passed—the film being laced around the sound drum in the ordinary way and the transformer unit partially withdrawn from its socket.

Lacing: the film is passed from the upper stabiliser roller over the magnetic head via the roller on the attachment, and continues round the sound drum to the bottom stabiliser roller in the usual way. As for ordinary lacing, it is drawn tight and eased back until the nearest set of perforations is engaged by the sprocket teeth. Price: £21.

C. & J. Outfit Case

This well-made leather case—12in. × 6in. × 4in.—is for the amateur who likes to take around more gear than can comfortably be carried in the pocket but not enough to need a miniature pantechnicon. Useful features are the provision of straps underneath for a tripod and Tucktite bands which snugly hold accessories and odds and ends—the case is not divided into compartments which might or might not take all one's bits and pieces comfortably; but a compartment for film stock would have been useful. The case was presumably designed primarily for the still worker, but will take many cine cameras readily enough. Quality is very good. Price: £4 10s. (Clarke & Jones Ltd., 41/43 George Street, London, W.1.)

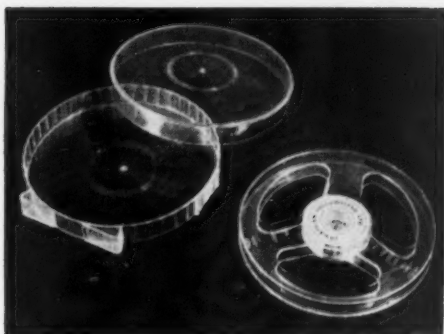
Fallowfield Plastic Spool and Can

This 8mm. spool which, like the can, is moulded entirely of transparent plastic, has a clip to which the film is readily attached, where it is held more firmly than in the customary slot. Insertion is made easy through one half of the clip being red and the other green: you slip the film into the junction of

the two coloured parts. And it slides out without any hitch after projection.

The central hole of the spool has the usual triple driving slot in *both* cheeks, so that the spool can be used either way round. Markings are in feet and metres. A notable feature of the can is that it is provided with feet which enable it to be stood on end in, for example, a bookcase, without rolling about. The outer part is ribbed and there is a flat surface on the inner for a label.

Both spool and can (made in West Germany) are nicely designed and well moulded, with good surface finish. Price: 200ft. size (5in. dia.), 5s.; 400ft. (7in.), 7s. Agents: Jonathan Fallowfield, 74 Newman Street, London, W.1.



Record Accompaniments

By FREDERICK RAWLINGS

Toronto-born Robert Farnon is probably best known in this country as the composer of those aptly titled instrumental pieces, "Portrait of a Flirt", "Jumping Bean", "A Star is Born" and other familiar compositions. Yet despite his success in the popular field (which also includes the composing of film scores for *Captain Hornblower*, *His Majesty O'Keefe*, *Spring in Park Lane*, *Maytime in Mayfair* and *Elizabeth of Ladymead*), there is in him something akin to the comedian who wants to play Hamlet.

At the age of twenty-one the "Peanut Polka" man wrote his first symphony and to prove it was not a fluke, followed it up with the Ottawa Symphony—a work frequently performed in Canada and the U.S.A. There is now available a recording of his "Canadian Impressions" (Decca LK 4119, 33½ r.p.m.). Although the music is ephemeral, the disc would make a worthwhile addition to your record library. I should add that, although the Impressions are described as Canadian, most of them would be just as effective were they called English!

For Your Home Town Film

Side 1 begins with "Gateway to the West" which, after a dramatic opening, leads into a panoramic theme suggestive of the great prairies of Canada. "Main Street"—the next item—is one of the best pieces of "traffic" music I have heard. Written in the "Portrait of a Flirt" style, it is just the thing to accompany shots of your busy High Street.

"A la Claire Fontaine" is a lovely melody based on a French-Canadian folk-ballad. Here the mood is *wistful-melancholy*. Is an Indian war-dance featured in your next production? "Pow-Wow" opens with throbbing tom-toms and develops into an exciting ceremonial dance. "Prairie Sunset" again suggests the wide open spaces, but here the mood is predominantly *reflective*.

"Alcan Highway" is the name of a super-road which reaches from British Columbia to Alaska over 1,500 miles away. In the piece

named after this road, Farnon conjures up for us in musical terms an effect of urgency which indicates that a Canadian main road sounds very much like any holiday route to the British seaside! In strong contrast, the mood of the two following pieces, "Ottawa Heights" and "Lake of the Woods" is *tranquil*. The Rocky Mountains is represented by an ultra-short item, "Mountain Grandeur"—a title which describes its mood—and "Canadian Caravan" brings the disc to a *surging-bustling* conclusion.

Useful for Rural Settings

Another recent Farnon disc has impeccable arrangements of "The British Grenadiers", "The Lincolnshire Poacher", "Early One Morning" and "Strawberry Fair". Although the titles are familiar, documentaries with an English rural setting should be able to find a use for some of these old favourites. (Decca DFE 6320, 45 r.p.m.)

For what I believe to be the first time, it is now possible to buy a recording of the complete sound track of a film. The sound track of Sir Laurence Olivier's *Richard III* has been issued on three long-playing discs. (H.M.V. ALP 1341-3 33½ r.p.m.) If you heard his recording of *Henry V* and *Hamlet*—particularly the latter, which was also a sound track recording—you will know what to expect.

The three discs provide a wonderful evening's entertainment, but divorced from the visuals, a recording such as this obviously cannot be a complete success. There are, for instance, long silences which will remain a mystery unless you have seen the film, and the numerous effects seem strangely exaggerated. But against this, there is Oliver's magnificent performance and the music of Sir William Walton which never fails to point the mood and atmosphere of the film.

Some months ago I mentioned the new range of sound effects introduced by H.M.V. Since then some readers have experienced difficulties in obtaining the discs. If your local

shop is unable to help you, write to: Special Recordings Department, E.M.I. Studios Ltd., 3 Abbey Road, London, N.W.8. The entire range of effects is recorded at 78 r.p.m. and all discs are single-sided. Prices are: 10in., 8s. 9d., 12in., 10s. 11d. These prices may seem a little steep, but it should be noted that E.M.I. Studios are not members of Phonographic Performance, Ltd. and as far as amateur organisations are concerned, they include the right to all-time usage.

Some recent additions to the Sound Effects catalogue include:

	Timing	Record No.
Ships' sirens and hooters ...	3 : 10	EP 196
Liner berthed by tugs ...	3 : 40	EP 197
Country inn : general murmurs	1 : 00	EP 199
saloon bar ...	1 : 35	EP 199

Space ship effects :

(a) Take off ...	0 : 36	EPX 225
(b) Rising and falling vibrato	0 : 36	EPX 225
(c) Continuous vibrato	0 : 39	EPX 225
(d) Low hum with tick	0 : 38	EPX 225
(e) Low hum with bursts of air ...	0 : 28	EPX 225

Among the remaining new records I would like to remind you of the old familiar Mendelssohn's "Hebrides Overture". A version has been released on a 7in. forty-five (Philips ABE 10006). The orchestra, the Philharmonic Symphony of New York, is conducted by Dimitri Metropoulos. This Overture is probably one of the best musical pictures of the sea ever composed.

"Tambou!"—the exclamation mark is part of the title—is an exciting L.P. made by Les Baxter's Orchestra and Chorus (Capitol LC 6807, 33 $\frac{1}{3}$ r.p.m.). Here, vividly recorded, is exotic music of the jungle and the East.

"The Royal Air Force March Past" and the "March of the Royal Air Forces Association", played by the Central Band of the R.A.F., is now available on Columbia SEG 7633 (45 r.p.m.); "Sussex by the Sea" and "It's a Long Way to Tipperary" fill up this handy little disc.

For Holiday Films

If you like to give your holiday films an authentic accompaniment, try George Melachrino's new long-playing disc, "Music for the Nostalgic Traveller" (H.M.V. CLP 1068, 33 $\frac{1}{3}$ r.p.m.). The countries and the songs are: *England*: Big Ben chimes; hymn; "Oranges and Lemons"; *Ireland*: "Irish washerwoman"; *Wales*: "David of the White Rock"; *Scotland*: "The Road to the Isles"; *France*: "Sur le Pont d'Avignon"; "Madelon"; "La Rêve Passe"; "Auprès de ma Blonde"; "Il était une Bergère"; "Danse Apache"; "Sous les Toits de Paris"; "Can Can"; *Italy*: "Funiculi Funicula"; "Santa Lucia"; "Tarantella"; "Catari Catari"; "Gondola Song"; "Parlami d'amore Mariu"; "La Danza"; *Spain*: "España"; "Tango"; "Valencia"; "Andaluza"; "Spanish Gypsy Dance"; *Central Europe*: "Lieber Augustin"; "Wiegenlied"; *Swiss Dance*; "Vienna City of My Dreams"; "Komm Tzigany"; "Gypsy Carnival"; *Tropics*: "Cielito Lindo"; "Jamaican Rumba"; "Pila Pilo"; "Brazil"; "Solamente una vez"; "Aloa Oo".

Finally, a gay little disc made by the Gallowglass Ceili Band might—if used with discretion—be useful for a film with an Irish setting. The titles are Jig/Waltz/Reel/Hornpipe. (Columbia SEG 7628, 45 r.p.m.)

Newsreel

Presenting news and views from Clubs and Lone Workers

Does your club—or news of your own activities—appear in this feature? Reports and photographs are welcomed. Address on page 541.

Bristol C.S. has completed its third film this summer—a comedy called *Just the Job*, made for distribution by the Boy Scouts Association. There are dark rumours that no camera was used in making it, all the shots being out-takes from the club's two previous Scout films. The director denies this and claims that the new picture has nothing in common with past epics—except that the same camera crew, actors, locations and plot were used.

On 2nd Oct. the society is screening three outstanding sound shorts: Lindsay Anderson's *O Dreamland*, Richard Massingham's *Tell Me if it Hurts* and Norman MacLaren's *Neighbours*. Details of this and other winter meetings are in the programme obtainable from local dealers.

On 4th Sept. members visited Mr. Jones-Franks' private 35mm. cinema in Nailsea, where they saw a commercial programme in the comfort of home surroundings and were impressed by the professional equipment. Now that life has returned to the F.C.S., the Society is finding membership of the Federation well worthwhile. (Programme Secretary: Phillip Grosset, Avonside, Kelston, Nr. Bath, Somerset.)

Ray A.C.C. has found new headquarters, a business extension having robbed them of their former premises. Meetings are now held each Wednesday at 7.45 p.m. at the Broadheath Conservative Club, Manchester Road, Broadheath, Altrincham. The group's current film, a 16mm. colour comedy called *Oh Honey*, has now reached the final stage of production. The Cheshire Room, Stamford Hall, Altrincham, has been booked for the presentation of the Ten Best on 26th Sept. at 7.30 p.m.

(Secretary: R. A. Martin, 25 St. George's Avenue, Timperley, Altrincham, Cheshire.)

Stockport A.C.S. starts its third season on 13th Sept. and meets thereafter at fortnightly intervals at Unity Hall, Greek Street. The programme is planned mainly on practical and instructional lines, with evenings on equipment and its use, scriptwriting, titling and so on. Practical film-making sessions and club competitions are also featured and, with the growth of the Society, members themselves are contributing much more in the shape of films and lectures. (Secretary: Mrs. Eileen Webb, 32 Carrwood Avenue, Bramhall, Cheshire.)

Tanganyika C.S. has now been in existence for eighteen months, its membership of 60 being at present exclusively confined to Dar-es-Salaam. At the end of September they are presenting the Ten Best of 1954, and this will be the first time that a programme of prizewinning British films has been seen in East Africa.

The Society has already made one film and is at present engaged on a travelogue of Dar-es-Salaam in colour. In October, when Princess Margaret visits Tanganyika, a society film unit intends to make a colour newsreel of her stay. Club members, who feel rather cut off from home, would appreciate letters from clubs in Britain with a view to exchange of films and news. (Secretary: Ronald Gee, P.O. Box 900, Dar-es-Salaam.)

Otago C.C.'s third annual public screening of members' films extended over five nights at the local concert chamber and was, by all accounts, a great success. Victor projectors with 1,000 watt lamps and 3 $\frac{1}{2}$ in. lenses were

Taking home movies out of the home to the public is a sure way of getting more movies in the home — or club. Aylesbury A.C.S. stressed the domestic theme in the stand they took at the local Society of Arts exhibition, which ran for a week. Displays of equipment led the visitor in to the "sitting room," wall-papered flats pierced by curtain-hung windows and complete with fireplace, pictures on the wall and easy chairs. (The chairs are hidden by the equipment stands in the picture here.) Two members showed films every evening to receptive audiences, who were invited to bring along their own films for exhibition. "We were surprised," the club writes, "by the number of people who were changing over from still photography to 8mm."



used at a throw of 90ft., giving a 10ft. picture. 4,000ft. of film was screened, sound accompaniment for the whole programme having been recorded on tape. In case of mishaps, a spare projector was set up ready to be plugged in, together with spare lamps, belts and even a large basket to catch film should it break. But no emergency arose.

Some of the films screened depicted events of historical interest—last cable cars and electric trams and the dedication of V.C. Corner—and copies of these are being placed in the club's library. The programme also included a ten-minute advertising film—nothing new in the commercial cinema but an innovation for the amateur. Business firms who were asked to buy footage responded so well that the list had to be closed almost as soon as it was opened.

Highlight was a sequence advertising a breakdown vehicle. The club's cameraman just happened to be on the premises of the firm concerned when a call came through, reporting an accident. Off went the breakdown truck—and the cameraman, who captured some authentic crash scenes. (Secretary: G. W. Clark, P.O. Box 152, Dunedin, New Zealand.)

Potters Bar C.S. announces that there will be a little more emphasis on instruction in the coming winter's programme but that entertainment value is not being neglected. Attractions include a demonstration of tape recorders and recording by C. Edwards of Camera Craft, a lecture on direction by Tony Rose, a talk on colour by Godfrey Best and a demonstration of the Peterson magnetic recorder. In addition, there is to be a series of half-

hour sessions for beginners and George Sewell will give off-the-cuff comments on members' scripted and unscripted films. First meeting of the season was held on 30th Aug. when the Buster Keaton classic, *The General*, was screened. (Secretary: F. E. Groom, 2 Oakwood Crescent, Winchmore Hill, N.21.)

Grasshopper Group is to present its new series of film shows at six-weekly intervals from 15th Sept. to 6th Apr. 1957. At each show there will be one U.P.A. cartoon and the premiere of a Gryphon production (American avant-garde films never before seen in this country.) It is also hoped to feature little-known amateur productions by British clubs and groups. Celebrities who have agreed to introduce their own films include Walter Lassaly, John Krish, Peter Foldes, Anthony Simmons and Lindsay Anderson.

The public show planned for 17th Nov. will be substantially on the same lines as the trade and press show held in March of this year. It will include 9.5mm. as well as 16mm. films, and the main attraction of the evening will be *Bride and Groom*.

The sound track for *Pythagoras*, consisting of commentary and piano effects, is now complete. Stuart Wynn-Jones reports that dope sheets have been prepared and that he is all set to start shooting. He hopes to finish the film in time to enter it for the 1956 Ten Best competition.

Wynn-Jones, who usually works as a one-man production unit, has another film on hand at the moment which

(Continued on following page)

Port Elizabeth Film Group made their bow to the public the occasion of a very ambitious set-up. Counters manned by members who gave information about the group to prospective members—featured a range of cine equipment, stands carried production stills and apparatus, and the work the equipment produced was screened in a large cinema.



Where to See

THE TEN BEST

NOTTINGHAM. 19th and 20th Sept., 7.30 p.m. Presented by Nottingham Amateur Cine Society at Y.W.C.A. Hall, Shakespeare Street, Nottingham. Tickets 2s. from A. T. Batty, 53 Bedale Road, Sherwood.

PORT SUNLIGHT. 24th Sept., 7.30 p.m. Presented by Port Sunlight Photographic Club at Gladstone Hall, Port Sunlight. Tickets 1s. 6d. from Miss D. E. Vernon, 54 St. Andrews Road, Bebington, Cheshire.

ALTRINCHAM. 26th Sept., 7.30 p.m. Presented by Ray Amateur Cine Group at Cheshire Room, Stamford Hall, Altrincham, Cheshire. Tickets 2s. 6d. adults, 1s. 3d. children under 16 from R. A. Martin, 25 St. Georges Avenue, Timperley, Altrincham, Cheshire.

NEWCASTLE-UPON-TYNE. 26th, 27th and 28th Sept., 7.30 p.m. Presented by Newcastle and District A.C.A. at News Theatre Private Cinema, Pilgrim Street, Newcastle-upon-Tyne 1. Tickets 2s. from George Cummin, 143 Bayswater Road, Newcastle-upon-Tyne 2.

HEREFORD. 1st and 2nd Oct. Presented by Hereford Cine Society at Town Hall, Hereford. Tickets 1s. 6d. Monday, 1s. 9d. Tuesday from Wyeval Ltd., 32 Broad Street, Hereford.

EPSOM. 3rd Oct., 8 p.m. Presented by Epsom Cine Society at Ebbisham Hall, Ashley Road, Epsom, Surrey. Tickets 2s. 6d. and 3s. 6d. from M. G. Skipp, 19 Upper Court Road, Epsom.

WOLVERHAMPTON. 4th Oct., 7.30 p.m. Presented by Wulfrun Cine Club at Wulfrun Hall, Wolverhampton. Tickets 2s. 6d. from C. W. Worrall, 38 Himley Crescent, Penn, Wolverhampton.

OXFORD. 6th Oct., 7.30 p.m. Presented by Oxfordshire Boy Scouts Film Unit at The Imperial Forestry Institute, South Parks Road, Oxford. Tickets 2s. 6d. from K. L. Anderson, Shotover Mound, Green Road, Oxford.

SUTTON. 10th Oct., 8 p.m. Presented by Sutton and District Cine Society at Christchurch Hall, Christchurch Road, Sutton, Surrey. Tickets 2s. from L. Foster, 10 Fieldsend Road, Cheam, Surrey.

WORTHING. 10th Oct., 7.30 p.m. Presented by Sussex Film Society at Court Room, Town Hall, Worthing. Tickets 2s. 6d. from L. V. Williams, 14 Portland Avenue, Hove, Sussex.

BRIGHTON. 11th Oct., 7.30 p.m. Presented by Sussex Film Society at Union Church Hall, Air Street, Brighton. Tickets 2s. 6d. from L. V. Williams, 14 Portland Avenue, Hove, Sussex.

CHEAM. 11th Oct., 8 p.m. Presented by Sutton and District Cine Society at Parochial Rooms, Cheam, Surrey. Tickets 2s. from L. Foster, 10 Fieldsend Road, Cheam.

DUBLIN. 17th Oct., 7.30 p.m. Presented by Dublin Amateur Cine Society at St. Anthony's Theatre, Merchants Quay. Tickets free from Dublin A.C.S., 65 Harcourt St.

CORK. 19th Oct. Presented by Cork Cine Club at Central Hall, Academy Street, Cork. Admission free. Tickets from T. F. Dowdall, "Carrigrove," Blackrock, Cork City, Eire.

BOURNEMOUTH. 19th and 20th Oct., 7.30 p.m. Presented by New Forest Cine Club at St. Peter's Hall, Hinton Road, Bournemouth. Tickets 2s. (children 1s.) from J. K. Friend, Scroy Farm, Ossemsley, New Milton, Hants.

NOTTINGHAM. 19th and 20th Oct., 7.30 p.m. Presented by Triad Film Unit at Parochial Hall, Bridgeford Road, West Bridgeford, Nottingham. Tickets 2s. from Miss J. Booth, 4 Watcombe Circus, Sherwood, Nottingham.

RUGBY. 25th Oct., 8 p.m. Presented by Guildhouse Film Unit and A.A. Film Society at "The Laurels", Dunchurch Road, Rugby. Tickets 1s. 6d. from Guildhouse, St. Matthew's Street, Rugby.

WOOD GREEN. 26th and 27th Oct., 7.30 p.m. Presented by St. James-at-Bowes Film Unit at St. James-at-Bowes Church Hall, Arcadian Gardens, Wood Green, London, N.22. Tickets 2s. from V. W. Prime, 242 Lyndhurst Road, Wood Green, London, N.22.

BRISTOL. 30th Oct., 7.30 p.m. Presented by Bristol Cine Society at Grand Hotel, Bristol. Tickets 2s. from H. R. Massey, 25 Battersea Road, Bristol 5.

NELSON. 30th and 31st Oct., 7.30 p.m. Presented by Northern Camera Exchange Ltd., at Civic Centre, Stanley Street, Nelson, Lancs. Tickets free from Northern Camera Exchange Ltd., 56 Manchester Road, Nelson.

(Continued from previous page)

is arousing considerable interest among members. He is trying to emulate Norman MacLaren by drawing straight on to 35mm. film with an ordinary pen and Indian ink, and at the same time devising his own sound track which, he says, sound like a "hoarse electric organ." Only 100ft. in length, the film is called *Short Spell*; the idea behind it is to exploit amusing variations on the alphabet. If successful, it will be reduced to 16mm. (Secretary: Mrs. J. Clark, 1 Maude Crescent, North Watford, Herts.)

Amateur Movieplayers Club this year celebrates the twentieth anniversary of its first feature film, *Countess Incognito*, which ran for an hour and was the forerunner of many more, all of them on 9.5mm. There were *The Dilburians*, a 75-min. comedy about the antics of the inmates of Dilbury College, *Jungle Fitters*, a 45-min. burlesque of Dorothy Lamour in her sarong period, *Cecily Takes Courage*, *Shriek of Arab* and *Wilhelmina's Wild Weekend*.

After the war came a two-hour epic, *This Hollywood*, which included clippings from many old time pictures, worked into a plot which covered the period 1914-1948. Perhaps the most successful of all the Movieplayers' productions was *The Call of the Cactus*—a two-hour burlesque of the Western, bristling with excruciating sub-titles. The club room is always packed when *The Call* is in the programme. Now in production is a domestic comedy, *The Daffydons at Home*, featuring a bevy of most attractive young ladies.

With television about to be unleashed in Australia, a number of acting members are hoping to step over into the professional world. "Good luck to them," says the secretary, "but I still think there is more fun to be had with the amateurs." (Secretary: George Browne, 1 Langley Avenue, Cremorne, N.S.W., Australia.)

I.A.C. Goes Transatlantic

The Institute of Amateur Cinematographers this month announces the formation of an American Chapter. This extension of the Institute's sphere of influence is due largely to the efforts of Oscar Horowitz of Newton, Mass. who has figured in the I.A.C.'s competition awards list in the past two years. He saw the Institute as a means of filling the gap in America left by the demise of the Amateur Cinema League. Apparently this view is shared by other former A.C.L. members, for several applications to join the American Chapter were received before the publication of a general appeal for members. This appeal appears in the current issue of the I.A.C. News, now re-christened *Amateur Film Maker*. With the new name goes a new cover in colour.

Amateur Cine Society of India lost one of its keenest supporters when L. A. Warbrick decided to return to England with his wife and family. As soon as he is settled down over here, Warbrick intends to join a club in the London area and meanwhile he is keeping in close touch with his former colleagues. He called on A.C.W. recently to seek advice on the purchase of outstanding amateur films for the A.C.S.I. library.

Before leaving India, Warbrick made a farewell appearance at the club and presented an ambitious film, *The Vow*, on which he had been working for some time. His wife is featured in the leading role, and it has a religious theme. Warbrick has donated a challenge cup to be awarded in the Top Ten competition for the film with the best titling work. He also left behind his horizontal titler for the free use of members. (Joint Secretaries: A. C. Padamsee and S. Venkatesh, 2 Rehman Mansion, Calaba Causeway, Bombay 1.)

Aylesbury A.C.S. recently took part in the local Society of Arts Exhibition. The theme of the club's stand, "Movies in the Home", was interpreted by a realistic sitting-room set, with screen over the fireplace. On two tables in the foreground were projectors, cameras, films and accessories. Members were fortunate enough to be able to muster cut-away models of four different cine cameras which proved of great interest to visitors. Local dealers loaned models, show cards and free literature.

There were film shows every evening, followed by lively discussions, and a number of visitors to the exhibition brought along their own 8mm. films for projection. (Programme secretary: J. Cheshire, Verona, 105 Walton Way, Aylesbury, Bucks.)

Yew Tree F.U. members have shot about two-thirds of their major production, *Fantasia*, and have started editing *Keep Britain Tidy*. Now they are considering the cinematic possibilities of a story—*Monster's Alibi*—submitted to them by a 14-year-old schoolboy. (Secretary: Robert Pickering, 3 Yew Tree Avenue, Kirby-in-Ashfield, Nottingham.)

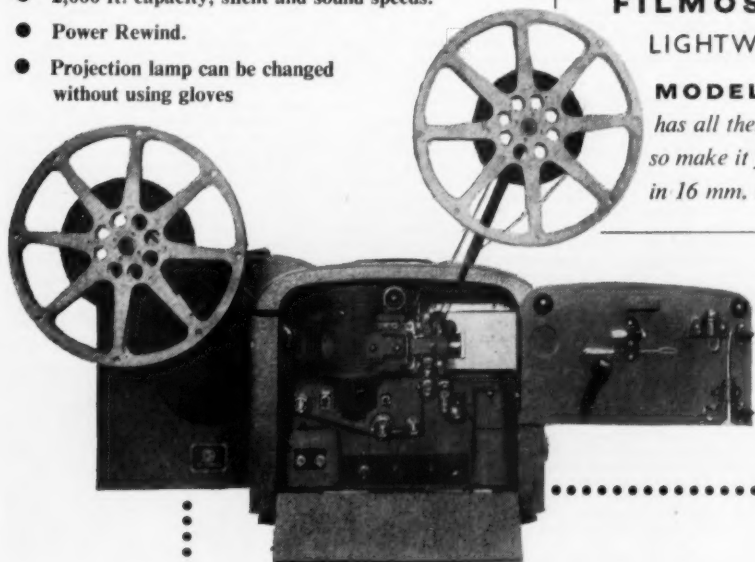
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Crawley F.U. is engaged on a thriller about a gang of terrorists who plan to blow up the Foreign Secretary, no less, and there is a surprise twist at the end of the film to explain why they fail. The plot involves a sequence on an aerodrome for which a local aircraft firm loaned an aeroplane. Two-thirds of the film is already in the can and rough cutting has started. The premiere is due to take place in Crawley on 9th and 10th Nov. (Secretary: Rosalind Howe, 9 Hollybush Road, Northgate, Crawley, Sussex.)

Cheltenham F.U. reports that weather and holidays have caused a temporary delay in the production of *Dead on Time*. Exteriors should be completed, however, by the end of September, leaving interiors to be filmed during the winter evenings. By way of relaxation members are planning a film exercise. They will each make a short film based on the adventures of a person unable to get into a house to answer a ringing telephone. Later, results will be compared. (Secretary: P. Briggs, 18 Glencairn Park Road, Cheltenham.)

High Wycombe F.S. members have decided that the officially abandoned *Grass Track* may be finished after all. After a fast and furious editing session conducted by Marie Partridge, the film was screened again at a recent meeting, when signs of a coherent plot became visible. All the footage has now been turned over to Tony Rose who is seeking further hidden significance among the out-takes.

Having viewed a print of *Coming Shortly*, 'Cinema 16', a cultural film organisation in New York, wants to distribute the picture in America. Members are also considering a proposal to make a sponsored film on archery. (Secretary: R. Debenham, Mullion Cottage, Peterley Lane, Gt. Missenden, Bucks.)

Newcastle and District A.C.A. is launching the winter season with a presentation of the Ten Best on 26th, 27th and 28th Sept. As usual in Newcastle, the 16mm. films will be shown on two arc projectors and members are a little worried over the problem of making 8mm. look respectable by comparison. A smaller picture with a projector somewhere in the aisle (and a hope that this infringement of the bye-laws will pass unnoticed) is one solution, but the club's technical types are also carrying out a hush-hush experiment. Once before they fixed up a 9.5mm. arc and they are trying to do the same

WITH THE LONE WORKERS

The joy of Frank Debono when he learned that his 8mm. colour film, *A Vow to Eternity*, had won an 'Oscar' in the 1955 Ten Best competition was marred only by the fact that he was unable to attend the South Bank premiere and collect his award in person. He was consoled last month when the Malta Amateur Cine Circle staged a gala presentation of his picture and His Excellency Sir Robert Laycock, Governor of Malta, presented the silver trophy all over again.

An audience of 600 attended the show at the Hotel Phoenixia; the other three Maltese entries for the competition, all of which gained star ratings, formed the supporting programme. At a reception during the interval, Sir Robert and Lady Laycock eagerly questioned Debono about *A Vow to Eternity* and were full of praise for story, photography and technique.

Z. Sojecki is delighted with the response to a short paragraph about his activities in the August issue. Since it appeared, he says, three cameras have been put at his disposal, while two still photographers, one continuity girl and ten extras have offered to serve in the unit making *Verdict of Life*. In addition, Sojecki has been offered the free run of the El Tucan Hotel at Harrogate and the use of the garage as a permanent studio. He has already scripted his next subject, *Spanish Blood*, with a view to shooting it against hotel backgrounds.

John A. Greaves, producer of *To Camp in the Clouds*, is evidently a perfectionist. That his film won an 'Oscar' did not blind him to recognition of the fact that it could be improved. He has now completely re-edited it and somewhat reduced the total running time. Maybe the cuts made by A.C.W. in the version now being distributed influenced his decision?

James M. Gibson, Johannesburg, has written his last letter to A.C.W. as a lone worker. He has now joined the

for 8mm. (Secretary: George Cummin, 143 Bayswater Road, Newcastle-upon-Tyne 2.)

Burnley C.C. is planning a group picnic-cum-filming expedition to the Yorkshire Dales. This is a preliminary to a "picnic competition" for films not exceeding 100ft. in length which must be screened as returned from the processing stations, i.e., without editing. (Are you following this, Mr. Davis?) Prize of £2 donated by President, Arthur Greenhalgh.

Forthcoming activities include a lecture on colour processing, planning a club film for the forthcoming year and the presentation of awards to prize winners in the club competition on 10th Oct. at the Civic Centre, Stanley Street, Nelson. B. J. Broadbent, area representative of the I.A.C., is helping to judge the competition. (Secretary: Albert Myers, 267 Coal Clough Lane, Burnley, Lancs.)

Ace High

Ace Movies' secretary writes: "Sakura very nearly finished now. Disreputable unit busily engaged constructing model sets. Difficulty arises in shrinking players down to size of models. Hon. director has ordered crafty art dept. to study latest Papuan painless head shrinking technique but unsporting players say they don't like this game and they will act as large as life and twice as natural, or not at all. Solution probably lies in cunning use of mirrors.

"Kurt Kramer unit under way. Story of spies and skulduggery in the capitals of Europe. What is the mystery which surrounds the beautiful and glamorous special agent from Hamburg? Aha! Come and do some spying yourself at the studio, Dunmow Hall, Station Road, Barnes, S.W.13, Saturdays around about tea time, or write to Ben Carleton, 119 Melfort Road, Thornton Heath, Surrey, for special despatches."

West London F.U. reports that there is now a very strong 8mm. element in the club and that a comedy film in this gauge is about to go into production. Members can still be found who are willing to put their lives in jeopardy by joining one of Kevin Brownlow's filming expeditions in Central London. They set off with life belts and money for bailing out. (Secretary: L. V. Goff, 17 Benbow Court, Sycamore Gardens, Hammersmith.)

Governor of Malta presents the Ten Best 'Oscar'

James Gibson takes a shot for Metropolitan Johannesburg (Emel, Super X, x4 red filter).



Johannesburg A.C.C. and regrets that he did not take this step long ago. The club, he says, is most helpful to beginners and there are special evenings for 8mm. users. He adds that he heartily recommends other lone workers to go along to their local clubs, give their active support to the cine movement and incidentally benefit themselves. "One tends to stagnate and working alone for years and the stimulation derived from seeing other people's ideas and mistakes can often improve one's own technique by leaps and bounds."

Amateur Films Televised Every Week in Italy

The cine movement in Italy is very lively these days, helped on by the televising of a new and worthwhile amateur film every week. The clubs, too, are rapidly expanding their membership and several of them are anxious to exchange films on an international basis. One man who hopes to put such a plan into operation is Fabio Carraresi who recently paid a goodwill visit to London. His brother, Guido Carraresi, is Editor of *L'Altro Cinema*, a most attractive and well produced journal devoted to amateur interests. Clubs and lone workers wishing to exchange films or ideas with their Italian counterparts should write to him at Via Elba 28, Milano, Italy.

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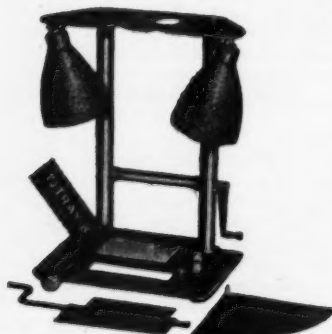
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Journey through Disneyland

(Continued from page 551)

break open because the one and only join in each film is made with Scotch tape. Bill gave me a piece of the film, which I tried to tear in two. You can't. That settled, he spent the entire day showing me around Disneyland and I really did see it, inside out.

First, backstage to the Silver Dollar where I met Willy Boag doing his balloon act. I last saw him at the London Hippodrome and we exchanged news of Pat Kirkwood with whom he appeared. He's been doing five performances a day of this show for a year now. They never vary the routine, yet the show was fresh as paint. The kids get a can-can line of girls most beautifully dressed, Boag, a comedian and a singer. Pepsi-Cola foot the bill and serve the drinks to the audience at tables. It is all like an old Wild West saloon—but just over half size, of course.

Everyone seems to have a camera—what a lot there is to photograph! The steamboat takes you for a half mile ride and comes back to the jetty with paddles turning and steam belching out. The sailors tie her in with ropes, just as ships are always moored. Only this one is on underwater rails, and it is all play-acting.

Never A Trick Missed

But Disney—or Walt, as he tells everyone to call him—doesn't miss a trick. Everything is right, down to the last tiny detail. I saw ten Indians paddling empty canoes to and from Tom Sawyer's island. It was the latest staff joke that Walt got real Indians but that they reported for work in Cadillacs and had never been on a river in their lives.

Into the American Motors exhibition, with its cars and 'fridges. Overhead a circular screen eight feet high, about forty feet in diameter. The internal screen is divided into

eleven equal sections, the projectors throwing their picture across to the opposite side. The sound is stereophonic, the picture a short travelogue of Grand Canyon and a trip through Florida.

It is like Cinerama wrapped around your head and neatly tied in a bow—the only film show in the world where you ask the lady behind you to take off her hat. We stood and watched it and then went up on the roof and down to the projection room. Eleven Bell and Howells, again with turret lamps, all interlocked with Selsyn motors and a separate multi-track 35mm. tape head. They call this show Circarama. It is all on 16mm.

All Aboard the Space Ship

What else can you do with 16mm.? Walt has the answer. A trip to the moon, sponsored by TWA. You sit in one of two identical space ships. Seats all around like a miniature operating theatre. One circular screen below us in the centre, another over our heads. At each door, dials and direction indicators. Every space cadet worth his salt knows we take off nose first and shall land on our tail. Trust Walt! He'll turn us over.

Five . . . four . . . three . . . two . . . one . . . The noise is deafening and we shudder violently as the charge is fired. Up we go through the clouds, the horizon spinning violently. Now we steady and all is quiet. Overhead the moon approaches. The ship turns a full 180°, and we prepare to land. It is all very exciting.

Now the moon is at our feet and the earth is a tiny speck above us. Momentarily we tune into our sister ship and see how they're getting along. They're getting along fine. Trust Walt! We land. We take off. We turn over and we return to Disneyland in time to visit Tomorrowland, Holidayland, Fantasyland, Frontierland and Adventureland. Compressed air makes us shudder again on landing.

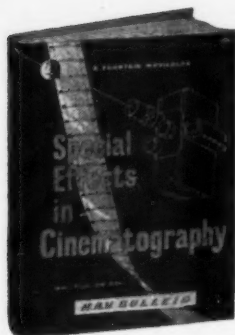
New 3D Films

We see Snow White in an exquisite setting, visit the Nautilus set from the *20,000 Leagues Under the Sea* film—"everything he does makes money nowadays"—see new 3D films on 35mm. projectors, and take several of the rides. I wish I had another roll of film for the Adventure cruise which features a little steam boat, hippos that rear up out of the water and one that groaned, thrashed the water and spouted blood when Ted, our young navigator, whipped out a pistol and shot it. We see a settler's cabin burning furiously, a frontier stockade with real soldiers, real orchids growing on the trees, bags and bags of wild life and—crowning touch—a waterfall through which we sail serenely.

I came away exhausted. Only one visitor in eleven, they point out, is a child; their favourite kid visitor was—and they really meant it—Walt. He crackles with ideas for new rides, fresh colour schemes and fantastic exhibits.



Postscript to "200 Graves to Trafalgar Square" (page 566). But this was a feature of an earlier session. At the latest, C Division (Saville Row) turned an indulgent eye. A few constables strolled up, admittedly, but only to crack jokes about 55 men being out of step and to watch the shooting.



8mm.

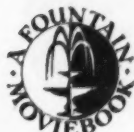
9.5mm.

16mm.

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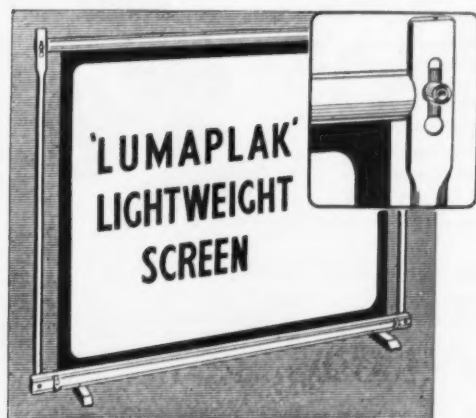


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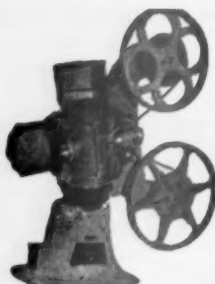
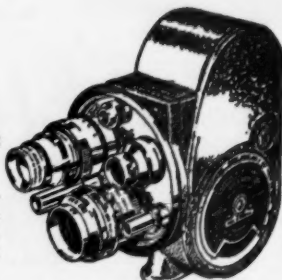
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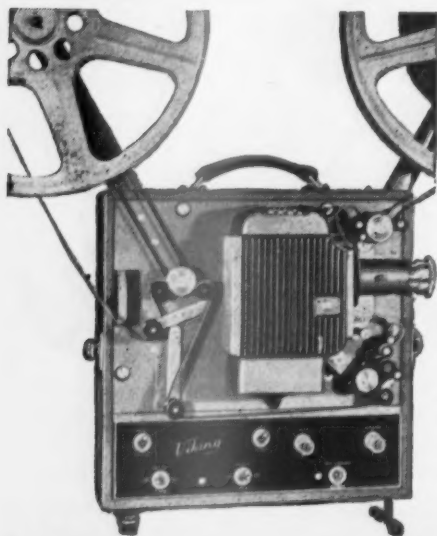
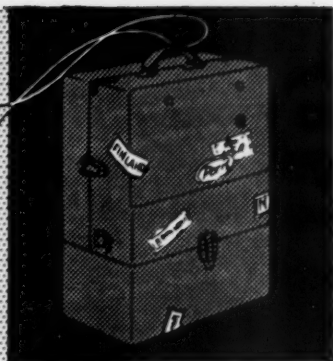
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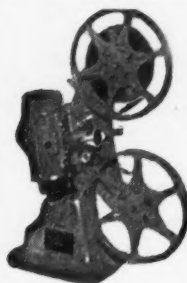
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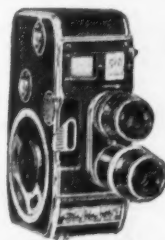
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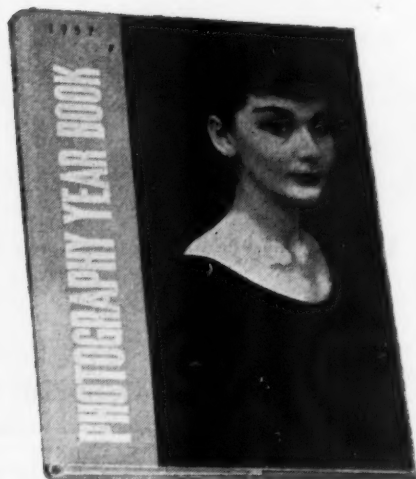
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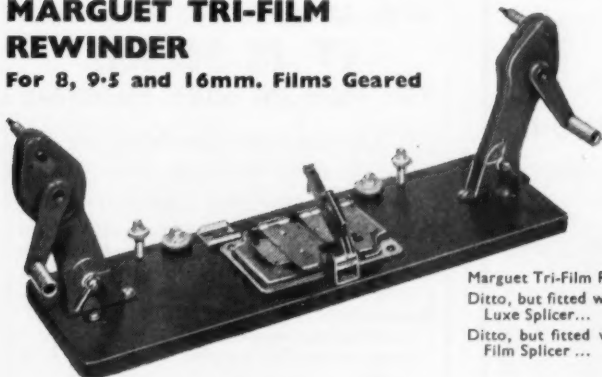
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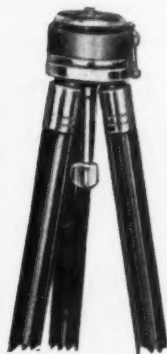
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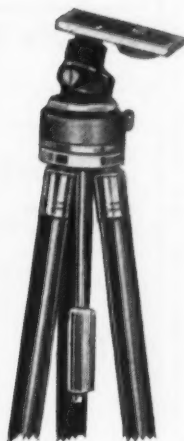
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Cat. No. 337



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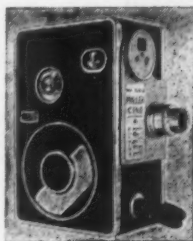
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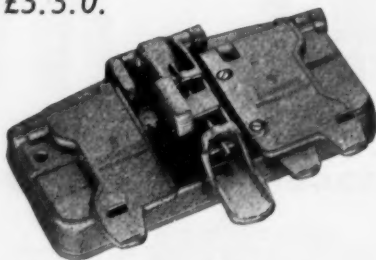
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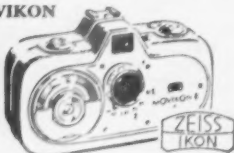
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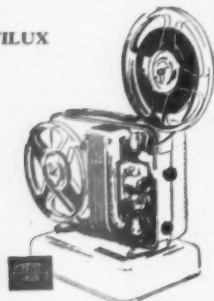
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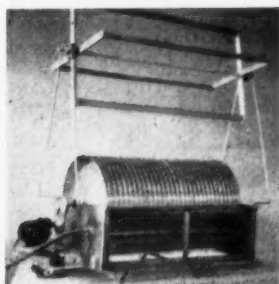
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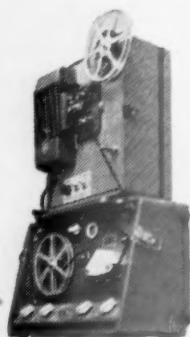
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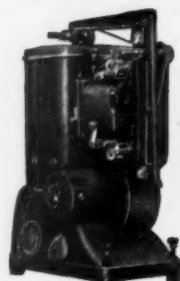
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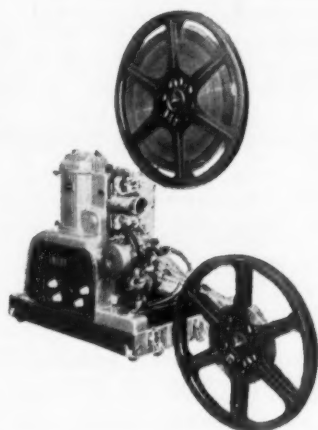
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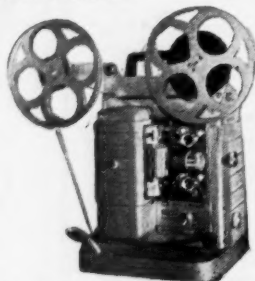


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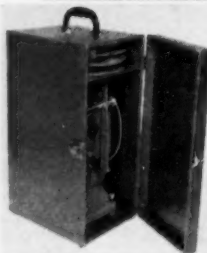
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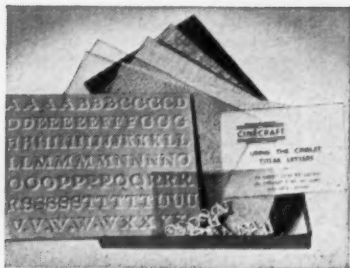


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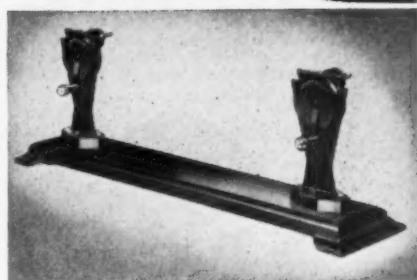


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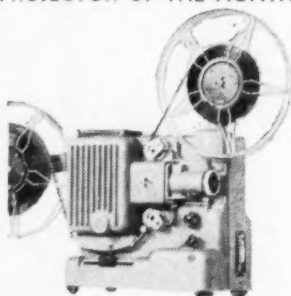
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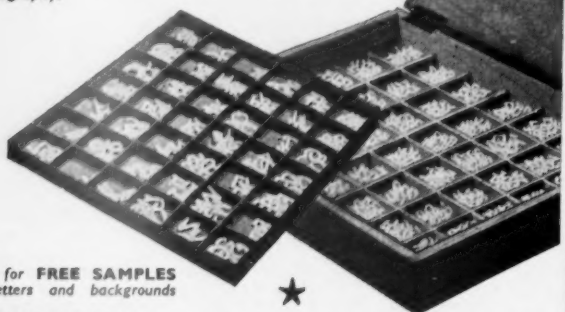


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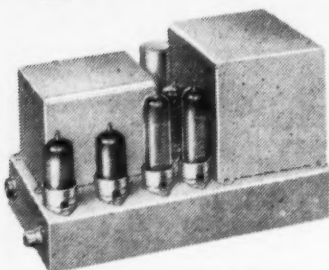
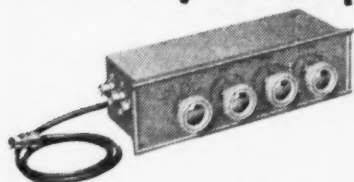
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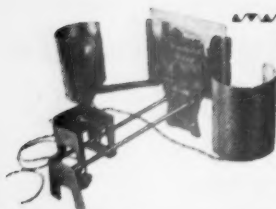
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